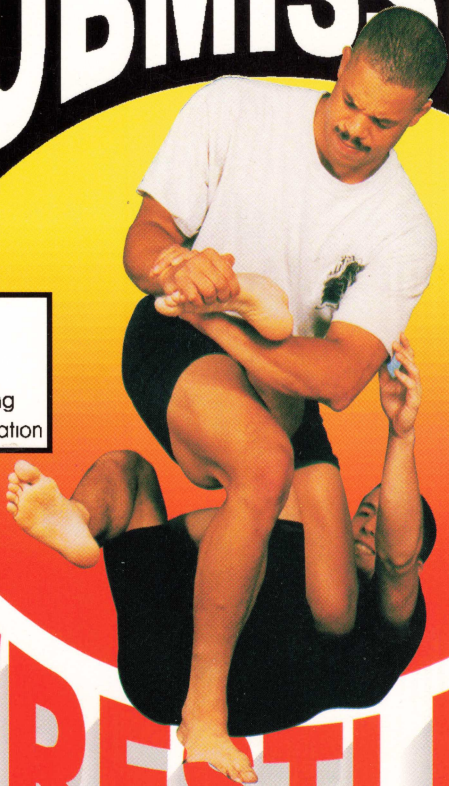


**THE MARTIAL ARTS GUIDE TO GRAPPLING**

# SUBMISSION

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®

# WRESTLING

Robert Ferguson

Forward by  
**Ron Van Clief**

[www.SubmissionWrestling.com](http://www.SubmissionWrestling.com)

# Submission Wrestling®

The Martial Arts Guide to Grappling

By Robert Ferguson

Submission Wrestling®  
is a registered service mark  
owned by Robert Ferguson.

# **Submission Wrestling®: The Martial Arts Guide to Grappling**

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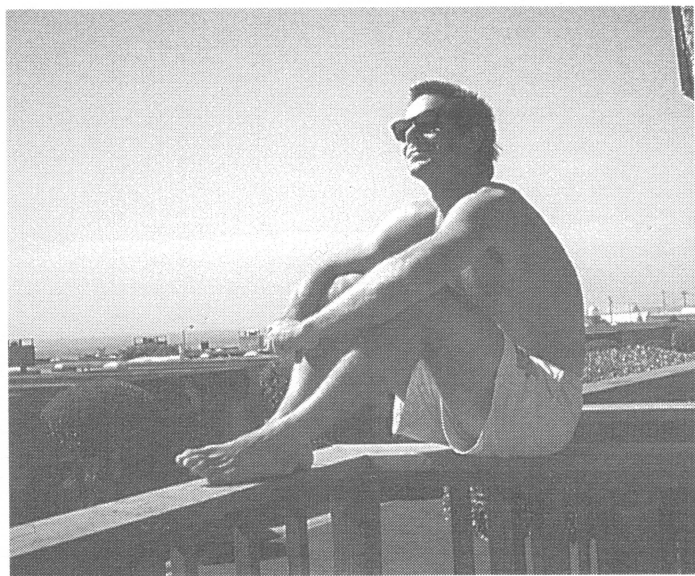
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# Dedication

This book is dedicated to William (Bill) Keene. Bill was initially a student who, over time, became a good friend. I will forever remember Bill for his support, friendship and courage. Bill was one of those few students I grew to know, love and be truly inspired by. Bill loved life and life radiated from his personality! His ability to savor each breath and walk through life with a positive attitude has played a significant role in my purpose while walking this earth.





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# Prologue

While other writers have approached me about publishing their works involving the martial arts, I never had a strong interest until now. Robert Ferguson moved me with his passion for submission wrestling® and its place in the martial arts industry.

After my interest was sparked, I reviewed a fair number of instructional books on jujutsu, sambo and various hybrid methods of grappling. Although the sport of submission wrestling® is relatively new as far as the martial arts are concerned, I nevertheless could not believe that no one had yet published a book on such a widely recognized means of hand-to-hand fighting.

I soon found myself speaking with nearly two dozen of these people practicing the martial arts, only to find that those who trained primarily in arts such as taekwondo, karate and kung-fu felt their self-defense proficiency lacked quality and effectiveness. The few who did train specifically in jujutsu voiced interest in improving their strikes and kicks, but felt they were already headed in the right direction to attain realistic fighting skills. What my observation essentially came down to was that virtually everyone I encountered believed that grappling skills were necessary to become a complete martial artist.

As we came closer to our publication deadline, my motivation flared. With my newfound interest in the martial arts, I became aware of my circle of influence. My friends and associates were seemingly all training in the martial arts . . . many with a focus on grappling, and submission wrestling® in particular. This surprised and inspired me, to say the least.

While attending a few tournaments with Mr. Ferguson, I couldn't help but notice the thirst for knowledge and the hunger to progress that radiated from instructors and competitors alike. I felt it. They wanted--they needed--a book on submission wrestling®.

It is my hope that you benefit and quantum leap in your martial arts training after reading this book. This volume of submission wrestling® is the first in a series of four. Soon to follow are *Takin' It Personally: An American Hypocrisy*; *Combat Taekwondo: A Reality-Based Martial Art*; *Winning Grappling Holds: High Percentage Grappling Moves*; *To Kick and To Strike: The Skill and Sweet Science of Kickboxing*; and *The Guide to Ultimate Fighting Skills: Going Full Circle*.

**Bart Carpenter**

*Publisher, ABC Publications*

# Forward

In late 1993, the inception of the Ultimate Fighting Championships created an overnight worldwide demand for grappling skills. Similar no-holds-barred events soon followed such as Battlecade Extreme Fighting, Reality Super Fighting and the World Combat Fighting Championships, to name a few. As a result, the martial arts community experienced a re-birth, and a new forum of competition was inaugurated.

During this renaissance period of no rules contests, I had the pleasure of meeting Robert Ferguson. We were introduced to one another in the summer of 1996 at the Martial Arts Gallery of Fame in Dayton, Ohio. As I recall, my introduction to Robert was conducted on the mat. We were in a clinch, poised and eager to wrestle . . . wrestle to submission. Then my new friend caught me by surprise. Robert was like an anaconda wrapped around me for the kill, and within minutes he had me trapped in an arm bar.

After our initial introduction on the mat, we shared knowledge and techniques into the wee hours of the night. A humble individual who eagerly pursues knowledge, Robert is one of the true masters of the martial arts. He is an innovator who has combined basic and advanced grappling skills that will enhance the competency and ability of anyone training in the martial arts.

The late Bruce Lee once told me that a complete fighter would have to know grappling skills. And he was right. I have trained in the martial arts for over forty years and at the age of fifty-one I competed in the UFC. My opponent was three-time UFC champion, Royce Gracie, and our match lasted a total of four minutes, which seemed like an eternity.

Royce, who was roughly half my age, won our bout by submission. This enlightening experience put me into a position to be appointed Commissioner of the UFC, which allowed me to meet and associate with many of the most elite fighters in the world.

*Submission Wrestling®: The Martial Arts Guide to Grappling* is the *first* comprehensive and insightful text of its kind, and should be the intellectual foundation for all to follow. Centered with a primary focus on ground grappling, this book is ideal for anyone training and considering taking up the practice of applied submission skills. Congratulations, Robert, for being the first to document the techniques and strategies of submission wrestling®.

**Ron Van Clief,**  
*a.k.a. The Black Dragon*  
*Former UFC Commissioner and*  
*Five-Time World Champion*

# Preface

I began my training in Hong Kong in 1968. Since then, I have attained the level of seventh-degree black belt in kung-fu and second-degree black belt in hapkido. Although I have studied the martial arts consistently for over thirty years, I have always questioned my daily practices when considering reality-based self-defense.

With an in-depth understanding of striking, kicking, sweeps and throws, once I would take down my opponent, I couldn't finish the fight effectively--or decisively end the threat. Over the years I would ask instructor after instructor, "What if I take him down and he continues to fight?" Never was I given a definitive answer that properly satisfied my lingering doubts. For that reason, I ventured out and continued to network with instructors hoping to solve my puzzling, yet seemingly simplistic questions.

In my professional dentistry practice, I, can pose questions to notable authorities by simply picking up the phone and asking. The martial arts industry, however, does not offer this type of support--a non-biased board of advisors that is readily available to provide answers that will enhance one's ability to constantly progress in areas such as self-defense.

Then I met the author of this book, Robert Ferguson, who quickly provided me with his opinion on self-defense. He tackled my concerns with pre-arranged self-defense training. Not only did he answer my questions, but he backed up every answer and opinion with reason, purpose and science. As our relationship matured, I suggested that he make his knowledge and skills available to the masses--write a book!

Once Mr. Ferguson informed me that he began writing the book on submission wrestling®, I became filled with joy; for he has taken grappling to a higher level. Mr. Ferguson has structured a systematic approach to learning submission wrestling® that will dramatically increase the professionalism and growth of grappling. A true educator and skilled martial artist, he has established himself as a pioneer of grappling. He is not one who selfishly clutches to his knowledge and avoids sharing his findings, but remains quick to render insight to anyone yearning to learn and progress in the martial arts. Whether it is striking, kicking or grappling, Mr. Ferguson has something of value to share, for he values your interest and willingness to learn and progress.

*Submission Wrestling®: The Martial Arts Guide to Grappling* fills the void when it comes to grappling both as a sport and method of self-defense. With its primary focus on the ground, this book covers a wide range of information; from finding an instructor and learning common submission techniques and their counters, escapes and reversals to applying proficiency in the art and science of grappling. I humbly share with you that like many readers of this book, I always new something was missing in my training, and now I have found it--submission wrestling®!

Good luck and best wishes in the martial arts.

**Steven Yang, D.D.S**

# Acknowledgments

It is important that I share with you that I have gained significant knowledge, technical skill and insight from many of the world's leading martial artists and grappling experts. Each one of these people have influenced my way of thinking and enhanced my perception of training and fighting. I would mention each one of them, but I would need to publish a separate book just to acknowledge all who have inspired me.

Learning from others and absorbing the experiences and discoveries of fellow martial artists has been a true gift that is rare and I will always be grateful. As I have journeyed out and trained with martial artists of different disciplines and beliefs, I urge you to do the same.

This book wouldn't have been possible without the open-mindedness of the thousands of people I have taught and learned from. I dedicate this book to the unstructured martial artist who eagerly seeks self-discovery as a human being and self-defense realist. And in saying that, special mention goes to my wife and editor, Jeanine M. Ferguson, friend and publisher, Bart Carpenter, assistant and friend, Brian Peterson, Rich Heyl, Dr. Steven Yang and Jim Moore.



# Introduction

Since the birth of no-holds-barred events, more martial artists than ever are eager to attain proven self-defense skills. No longer are the lives of karate, taekwondo or kungfu enough. With a serious interest in attaining elite self-defense skills, cross training in the various fighting arts has emerged as the foundation to becoming a complete fighter.

As the martial arts progress and adapt to modern applications, new standards for training are being formulated and implemented. The fable of one strike--one kill is obsolete. Students are demanding more from their instructors and a big part of their need is becoming equipped with an effective fighting arsenal.

I believe that people train in the martial arts for four reasons. While I am primarily interested in acquiring self-defense skills, others seek to improve their health, compete in sporting events or learn solely the art itself--traditional forms training. I personally value the gift of knowing why I train; unlike so many others who aren't sure why they do what they do.

Many people train under the ideal that they're passionate about self-defense, though most of their time is spent practicing forms and competing in tournaments. "I practice taekwondo primarily for self-defense," a student says. It is statements like this that bother me the most. Although everyone is entitled to an opinion, they often contradict it with their actions. For instance, many students have never wrestled, been punched in the face or been instructed properly on how to apply submission techniques. With this being the case, how can these same students claim to possess a truly effective self-defense arsenal?

How important can self-defense be when their primary objective is to compete in taekwondo tournaments and improve their performance of pre-arranged forms? I am not saying that the practice of forms is wrong or that competing in tournaments has no true value; I enjoy executing forms and viewing tournaments. I also enjoy the benefits of improved fitness and health that emanates from martial arts training. However, my personal emphasis is on hand-to-hand fighting--*self-defense*.

I follow a basic philosophy equal to that of a swimmer. In order to swim, a swimmer cannot merely go through the motions on dry land. He cannot simply read a book or view a video on swimming--he must *swim*! Like a swimmer, a martial artist must experience that which is expected of his claim. Being able to fight means getting in the ring and boxing, kicking and wrestling. You cannot become a highly skilled submission wrestler by reading only this book or viewing instructional video cassettes on grappling. Eventually you must get on the mat and wrestle to submission.

In this book I share with you techniques that have evolved from various martial arts which focus on applying submissions--techniques that force an opponent to tap out. These techniques include elbow and knee locks, chokes, and painful shoulder cranks. I also provide insight into better understanding and applying submission skills that are widely practiced in such arts as jujutsu, sambo and many eclectic, freestyle and hybrid grappling systems. Also covered are the international rules and regulations, which have set the global standard for amateur and professional competition in the sport of submission wrestling®.

Regardless of which fighting art you select, this book will help out better understand and appreciate the science and skill of submission wrestling®. Furthermore, by taking the time to become acquainted with submission wrestling®, you will increase your knowledge and overall proficiency in styles such as jujutsu. This book will not only give beginners a head start, but will assist those who are experienced as well.

In closing, the biggest requirement for you to benefit from this book is to open your mind and make an honest effort to understand and question what you may already know and are curious about. This book was written not to replace your training beliefs, but to increase your vision of attaining hand-to-hand fighting skills (self-defense) through comparing, validating and testing your grappling skills. Keep in mind that a submission technique doesn't belong to anyone but the person who uses it; if it works and it fits the rules of competition--make it yours--make submission wrestling® work for you!

**Robert Ferguson**

## *Chapter One*

# **Your Beginning**

**Once Upon A Time** a young boy growing up in Los Angeles named Billy Peterson was routinely picked on by his classmates at school. Nearly every day someone would threaten Billy, take his lunch money or beat him up. Things only worsened as time went on. Even as Billy grew older he continued to be pushed around by bullies. His days in high school were a constant struggle against intimidation and scare tactics.

One day after school as Billy was about to board the bus home, he found himself facing one of his most formidable tormentors, Johnny Carter. Johnny informed Billy that there was no room for him on the bus, and that he would have to walk home. When Billy pointed out that there was an empty seat available in the front of the bus, Johnny explained with mocking sincerity, "That seat is for disabled people. Are you disabled?" Before Billy could answer, Johnny continued questioning Billy with a thinly-veiled threat. "Do you want to be handicapped?"

"No," Billy replied nervously as he turned away to begin his long walk home. Little did he realize that this walk was actually the beginning of a journey that would change his destiny. The dark cloud over Billy's head was more than a figure of speech, for a sudden rainstorm forced him to take cover at the doorway of a local YMCA.

As Billy stepped inside the building, the steady roar of the rain was replaced by a rhythmic pounding sensation from the basketball court down the hall. Billy followed the sound until he reached its source . . . a class of martial artists drilling their techniques in unison on the wooden floor.

Their steps, kicks, punches and yells echoed throughout the gym, creating a noise that could almost be described as "controlled thunder."

"Are you here to join our school?" Billy suddenly heard from behind him. He turned around and was greeted by a somewhat elderly, yet rather athletic-looking gentleman wearing a white martial arts uniform and black belt. "Hello, young man," he stated with a slight bow of his head. "I am Master Lee." Then, without taking his eyes off Billy, Master Lee shouted "Break!" which instantly brought the class to attention. "Class," he announced, "We have a new student." Billy offered no objection. He knew that he had finally found a refuge from the storm . . . the storm was his life.

As Billy rushed home to try on his new uniform, he kept repeating to himself, "I'm going to be a black belt . . . I'm going to be a black belt." His enthusiasm remained strong as he quickly advanced through the ranks of yellow, orange and green belt. His newfound confidence even seemed to ward off his former attackers, until one day when Billy's old nemesis Johnny Carter approached him in lunch line.

"Hey, karate kid," Johnny touted. "How 'bout I cut in front of you?" This time Billy wasn't going to let himself be pushed around, but true to the martial arts creed, he remained calm and reasonable in hopes of avoiding a fight. "I don't think that would be fair to the people behind me," Billy stated firmly. Johnny naturally felt compelled to force the issue. "Then maybe I could just take *your* place." As Johnny attempted to strong-arm Billy from the line, Billy instinctively deflected Johnny's grip on his elbow by turning his own forearm inward and outward, followed by a quick reverse punch to the solarplexus . . . a basic "block and strike" maneuver from his karate training.

Before Johnny could catch his breath to retaliate, a nearby teacher stepped in and hauled the boys off to the principal's office.

After two weeks of after-school detention, Billy decided to save his fights for competition. Besides, Johnny and the other would-be bullies no longer seemed interested in bothering Billy. In his first taekwondo tournament, Billy placed second and quickly discovered his new passion for training . . . to become a tournament champion. As he progressed in his skills and ranking, Billy eventually reached the point where his black belt was finally in sight. Not only had he become a rather proficient tournament fighter, but soon he would reach the goal he set for himself that first day after meeting Master Lee.

"It's been three years since I first walked through those doors and now I've finally made it . . . I've finally made it," Billy declared to himself the night before his black belt test. Too excited to sleep, Billy stayed up through the night practicing his forms, drilling his self-defense techniques, and re-reading his information on taekwondo history and philosophy.

The test lasted the entire day, but Billy's adrenaline and concentration superceded his lack of sleep. Before he knew it, the test was over. Billy hardly realized what he had just accomplished until Master Lee proudly awarded him his black belt. "Remember when you showed up here like a drowned rat on that rainy day? You have come a long way, Billy. Now you are a cat . . . a tiger. Congratulations."

"Thank you, Master Lee," Billy said as he tied his new black belt around his waist. "It has been my honor to have you as my instructor." The truth was that Billy had come to look at Master Lee as more than just an instructor. Billy's parents had divorced when he was very young, and his father rarely called and never visited since he had moved to Indiana some ten years prior.

But in his real father's absence, Master Lee had become something of a father-figure to Billy.

"And you have honored me and this school with your dedication and determination," replied Master Lee. "It is for this reason that I am asking you to enroll in my instructor-training program." "You mean to become an instructor like you?" Billy asked excitedly. "Don't get ahead of yourself, Billy," Master Lee answered with a smile. "One step at a time."

"Yes of course," Billy replied anxiously. "I will work very hard." And that's exactly what he did; day after day, year after year. Not only did Billy go on to win a state taekwondo championship, but after a total of seven years, training and a third degree black belt, Master Lee offered him his own school franchise. "This is a dream come true, Master Lee," Billy stated proudly on the day his new school opened.

The school proved to be a huge success. Billy's passion for training and teaching ignited a quick growth. Before long, more than two hundred students were actively training under his tutelage. However, triumph is often tainted with tragedy, which came when Billy received a call from a relative in Indiana who informed him that his father had died the previous evening.

Billy promptly made arrangements to travel across the country for his father's funeral. The next day Billy boarded a non-stop four-hour flight to Indianapolis. Almost immediately he struck up a conversation with the man seated next to him. "Hello, my name is Billy Peterson." With a slight nod of recognition, the man replied, "I'm Lawrence Roberts; pleased to meet you. Your name sounds mighty familiar--don't you have a taekwondo school in Los Angeles?"

"Yeah, as a matter of fact, I do." Billy was flattered.

Billy was always happy to be in the company of another martial artist. "Really, I thought you looked like some sort of athlete . . . what style do you train in?" Lawrence's response was somewhat measured, but straightforward. "I don't study a traditional style or system of the martial arts, but I am a martial artist."

Somewhat puzzled, Billy pursued the matter. "Is it some sort of new hybrid discipline?" "Not really, just self-defense. Nothing revolutionary . . . but rather what I would term evolutionary," he stated with a friendly smile. "Billy, tell me, what is your primary passion for training?"

Still a little confused, Billy asked, "You mean, what made me want to become a martial artist?" "Yes," replied Lawrence. "The thing is, most martial artists can't even answer that question for themselves." "What do you mean?" Billy inquired.

"You see, Billy," Lawrence continued, "A person who trains in the martial arts usually falls into one of four categories . . . one, sport . . . two, self-defense . . . three, fitness . . . or four, art. Which of these four would you say is your focus?" "All of them," Billy answered, considering himself to be a consummate martial artist.

"Exactly my point," knowingly replied Lawrence. "Let's say your purpose for training is self-defense. Then you can't spend most of your time practicing forms and training for tournament competition. You must be 100 percent focused on self-defense."

Billy was quick to respond. "But I know self-defense. That's the reason I began my martial arts training in the first place." "That's right," agreed Lawrence. "You initially enrolled into a martial arts school primarily to learn reality-based self-defense, yet to the contrary you excelled in taekwondo competition and became a teacher of forms, tournament strategies and basic fitness. That is all well and good, as long as you realize you're not truly pursuing expertise in self-defense."

Billy thought back to the confrontation at his old high school cafeteria. "But I do have good self-defense skills from my martial arts training." "Yes, of course," acknowledged Lawrence. "I'm sure you've got adequate self-defense skills. But what about a surprise attack . . . what about facing someone bigger and stronger than you . . . what about taking on someone with some fighting skills of his own? For example, a person with boxing experience starts throwing punches at your head, or a street thug tackles you to the ground. Do you honestly feel confident in your ability to defend yourself against these types of assaults?"

This new perspective began to take hold of Billy. "You know, I never really thought of it that way. But I do appreciate the martial arts for more than self-defense." "That's fine," Lawrence replied. "So do I. But your martial arts foundation will be much stronger if you know why you're training. At that point you add purpose and meaning to your training. It's not so important which area you choose as your focus, as long as it's important to you."

Lawrence had certainly made his point with Billy. "I guess I'm just a 'jack of all trades--master of none.'"

"Don't get me wrong, Billy." Lawrence certainly didn't want to discourage Billy. "Your training has served you well. You may have changed directions from what first attracted you to the martial arts, but you have certainly developed a variety of valuable skills that you can apply to any area you choose to pursue."

"Really?" Billy felt consoled and even inspired. "Mr. Roberts, what type of training do you do for self-defense?" Lawrence was more than happy to offer the eager student his insight. "I actually do a lot of what you do to keep sharp . . . especially strikes and kicks. In fact, I too come from a taekwondo background . . . with a fifth degree black belt. But now my main training is in submission wrestling®."

"Submission Wrestling®?" Billy's curiosity was peeked. "Isn't that like judo or jujutsu or something?"

"Whatever works," Lawrence explained further. "It's reality-based. As a sport, it's geared toward grappling on the ground. You know . . . that's where the majority of all fights end up anyway. The rest of your training then becomes more supplemental . . . things like kicking, punching and physical conditioning."

By the time the plane landed in Indianapolis, Billy had made a rather significant conversion in how he perceived his martial arts training and purpose. While waiting for his luggage to arrive, Billy turned to his new friend. "Thank you, Mr. Roberts, for opening my eyes. I now have a whole new way of looking at my place in the martial arts."

"My pleasure. I respect your willingness to keep an open mind." Lawrence pulled what looked like a small flyer from his briefcase. "Here, Billy . . . a token of our conversation. Take care."

Billy took note of the bold-faced heading on the sheet of paper given to him by Lawrence Roberts. It read, **"Evolutionary Process to Becoming a Martial Artist."**

*The End*

## **Moral to the Story**

*There is a lot to be said about your "martial arts beginning." What martial art is best for you? Who should you train with? How do you recognize good and bad technique? These are simple questions, but difficult to answer. That's because the ideal answers are usually a matter of trial-and-error . . . and hindsight is twenty-twenty. Like Billy Peterson, many will enroll into the martial arts with hopes of attaining realistic self-defense skills. However, like Billy, many will stray away from their initial intent. Although Billy trained in the martial arts for seven years without attaining a primary focus, he eventually met up with Lawrence Roberts, who stimulated his mind--leaving the purpose and passion for Billy's training up to him. Everyone evolves differently, and regardless of why you train . . . at least you know why. On that note, enjoy your personal journey of martial arts training.*

*It is never too soon . . . or too late, to start your "beginning." It may come as a true beginning to your martial arts training, or as a new beginning, as with Billy. Take the time to reflect on the following five stages in the evolutionary process to becoming a martial artist, and determine what it is that is important to you and your training. Remember grasshopper, FOCUS is the key.*

## **The Evolutionary Process to becoming a Martial Artist**

**STAGE ONE--Acceptance of Cultural Influence:** When you enroll into a martial arts school, you are accepting to be influenced by what's taught and by the people training around you. Once you enroll into a martial arts school your pre-existing assumptions of the martial arts are erased and replaced by what you see, hear and experience. My mother used to say, "If you run around with dogs, you're going to get fleas." In keeping with her philosophy, my motto is if you train with champions, you will become a champion. In other words, you will develop much like the people you associate and train with. If your school's curriculum places significant focus on kicking--you'll most likely develop a passion for kicking. The same goes for striking, grappling and flexibility. This first stage is critical--you only get one beginning.

**STAGE TWO--Learning the Instructor's Art:** What one taekwondo instructor teaches is different than that of another. When you first learn karate or taekwondo, you will learn techniques that are considered important to your instructor. Of course, there will always be certain similarities in curriculum from school to school. With this in mind, it is important for you to realize that what you learn will be strongly influenced by what your instructor deems important to him or her--not you! Frankly, you will be learning your instructor's art.

**STAGE THREE--Become Creative with What's Learned:** After you have trained one to three years you will come to grasp the focus of your school, or better yet, what your instructor values as important. Once you have learned the basics of what your instructor teaches, you will learn to become creative with what you have learned, and you will discover how to make specific techniques your own. You will also learn to make adjustments or tailor kicking, submission and striking methods to work for your body type and disposition. Sadly, most students end their evolutionary process at stage three. They become content with what they have learned and look forward to receiving awards of recognition, belt advancement and senior student responsibilities. They suffer from "Know It All" syndrome.

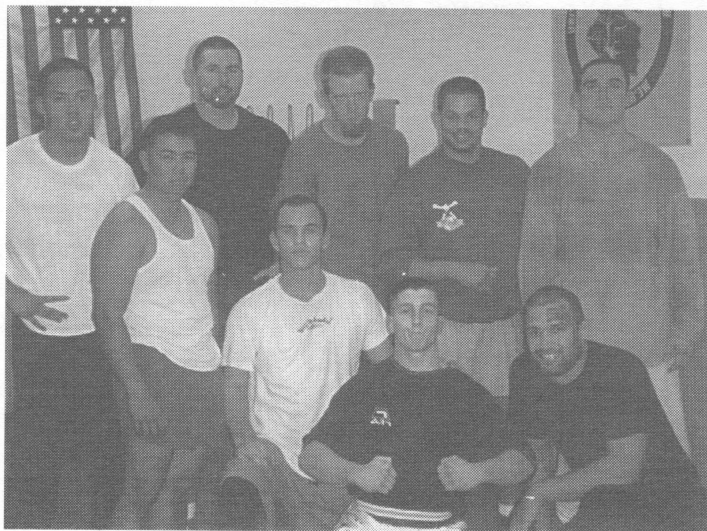
**STAGE FOUR--Become Well-Traveled:** For far too long instructors have misled students as to the definition of loyalty. Believe it or not, loyalty does not have to mean you are forbidden from going outside of your school to learn from others! The more you travel outside of your school, the more you can validate and enhance what you have learned at your school. Through exploration and observation with instructors and students of a similar or dissimilar art as yours, you will evolve into a well-rounded, versatile martial artist. Be wary of instructors who insist that their students **ONLY** train under their tutelage.

**STAGE FIVE--Become Well-Learned:** Rarely will you meet a martial artist who is well-learned. This is primarily because of social and economic pressure. To illustrate my point, try to imagine a taekwondo or karate instructor announcing to his students that he doesn't teach on Monday because he takes private lessons from the jujutsu instructor around the corner...or informing his students that they should read books on other fighting arts, and occasionally attend a class or two with different instructors. This rarely happens. Why? Martial arts instruction has become more of a profession than a way of life.

Let's face it--having to pay a monthly lease and feed the family will most often take precedence over meeting all the needs and desires of the students. By the same token, these students' expectations certainly cannot be ignored or taken for granted, as an even greater strain will be put on the instructor's business for every student who leaves the school or doesn't feel compelled to pay the monthly tuition.

For this reason alone, to shape into a martial artist who is confident and not insecure is a challenge. Furthermore, to own and operate a martial arts school while continuing to venture outward and seek the knowledge and skills of others is an even greater challenge. Becoming well-learned means you are always a student and eager to learn from practically anyone--from the enthusiastic white belt beginner to the multi-level black belt world champion.

A well-learned martial artist is one who reads, attends seminars, researches, develops and trains regularly. After the fifth stage the evolutionary cycle repeats itself. At this time you must make an assessment of what is most important to you. Constantly re-evaluate your progression by challenging what is learned, what has been learned and why you are learning it.



***AFGA Submission Wrestlers (L to R)***

*Ferdie Valdez, Vince Adriatico, Bryan Leiser, Jason Hibbard,  
Jerrod Wilson, Brian Peterson, Robert Ferguson,  
Anthony Ortiz, and Bryan Homan.*

## Chapter Two

# Finding A Good Instructor

*Throughout this book, the terms grappling and submission wrestling® are utilized. The distinction between the two can be made as follows: "Grappling" refers to reality-based fighting that incorporates kicking, striking, throwing, takedowns and submission techniques. "Submission Wrestling®" is the sport of wrestling to submission--absolutely no strikes or kicks are allowed. For our purposes, a grappler is defined as an athlete who trains and competes under the standards and rules of Submission Wrestling®.*

When you train in submission wrestling® and acquire proven and effective skills, your experience is nothing less than great! On the other hand, when you train for a significant amount of time and discover your acquired submission wrestling® arsenal is impractical and ineffective, your experience is no less than a terrible misfortune. So for those who invest time, energy and money hoping to become highly skilled in submission wrestling®, make it a priority to ensure you have a good instructor.

The most frequently asked question when speaking with students within North America is, "How do I find a submission wrestling® instructor?"--A good question. However, finding a submission wrestling® instructor is much easier than finding a *good* submission wrestling® instructor.

# ***Submission Wrestling®***

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## ***Personal Experience***

In my personal search for good grappling instruction, I have had some very good and very bad experiences. In my early years, I ran across some instructors who, at first glance, I thought to be good, then later found out I was being misled or was fooling myself. Since then I have been fortunate enough to have trained with quality martial artists while hobnobbing with many elite grapplers to include the likes of Royce Gracie, Gokor Chivichyan and Bas Rutten, to name a few. My adventures have put me in a position to identify legitimate grappling skills, and most importantly, to recognize good instructors who can effectively teach submission wrestling®.

## ***Know What You Want To Learn***

Before you even step out of your door in search of a submission wrestling® instructor, decide why you want to study methods of grappling. Ask yourself, "What is it that I want to learn and why do I want to learn it?" Put some thought into it and consider the question very seriously. Why do you want to study grappling versus some other type of physical activity? Why do you want to study submission wrestling® versus some other style of grappling such as sambo or judo? What goals do you want to achieve in your practice; short term and long term? What kind of instructor would be ideal for you? What type of class schedule and class format would be right for you? How far are you willing to travel in order to find a good instructor? How much money are you willing to pay for lessons? How much time are you willing to devote to training? Write these things down. Have a clear idea about your reasons for studying and what it is that you want to achieve.

Going through the exercise of writing down your goals may help you avoid falling into a fantasy world of unrealistic expectations. It is easy to let your mind drift off and imagine that you will be the next Ultimate Fighting

## ***Finding A Good Instructor***

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Champion with the ability to defeat opponents twice your size without breaking a sweat. Writing things down on paper tends to help bring you back to reality.

### ***Use Common Sense***

The best rule of thumb to follow when looking for a good instructor is to use common sense and a healthy degree of skepticism with what you are told and what you see on your first visit to a prospective school. It is the same way you would approach buying a new car. Don't believe everything a salesman or instructor tells you, and don't blindly believe what is said about other instructors in your vicinity. Be skeptical of what the instructor's students say. Every student thinks his instructor is the greatest, so he or she will have a very biased opinion.

### ***What Instructors Should You Visit?***

When trying to decide on an instructor, you should probably visit as many schools as possible. Before you make a decision about who to study with, it is best to have as much information as you can about all of the instructors within the area in which you are willing to travel. Don't rely on an instructor's reputation; as good or bad as it may be. Check everything out for yourself and judge it on your own terms. Don't allow someone else's opinion to unduly influence your judgement, and definitely don't allow all the hype written in magazines and promotional flyers to influence you.

With regard to promotional material, here are a few things to keep in mind:

1) **LINEAGE.** Be very suspicious of the instructor who claims to be the student of a famous or well-known teacher. Don't buy into someone's pedigree. If you are seeking out a grappling instructor, find a good teacher who will help you gain genuine skill.

Don't search out a famous lineage just so you can feel good about yourself.

2) **ADORNMENTS.** There are many instructors who will fill their schools with embellished certificates in order to make themselves look impressive. Again, don't be fooled. There are certainly some valid certifications awarded in the grappling arts, however, don't be fooled by appearance and presentation. Look for substance.

3) **CLAIMANCY.** Don't make the mistake of believing that the only legitimate grappling instructors are from Brazil, Japan or Russia. You limit yourself by thinking that this will somehow magically validate you. The only way to validate yourself is with your skill. Study with an instructor who will help develop your skill; not someone who will merely give you the appearance of being authentic.

Now that you have your list of goals defined, your common sense, and a good dose of skepticism along with you, it's time to begin visiting instructors. Phoning martial arts schools is not going to give you much information beyond class schedules and prices. You need to visit the schools, talk with the instructor, and observe or participate in a class to gain valid information. When observing classes or speaking directly with an instructor, here are six aspects to consider:

1) **There is no best, most complete, or most authentic grappling system.** Many instructors want to convince you that their system is the original, the best, or the most complete. Don't believe it. I cannot count the number of instructors who have tried to convince me that their technique is the most effective and that they have things that no other system has. None of it has turned out to be true.

**2) Just because a teacher is skilled at one grappling style does not make him good at submission wrestling®.** In the martial arts community, there are many martial artists teaching who are not very skilled at every system they teach. Some are very good at teaching jujutsu, sambo or judo, but do not have a knack for submission wrestling®. However, because they have students who want to learn and compete in sanctioned submission wrestling® events, they run out and learn a few techniques, and begin teaching it.

When you meet an instructor who is teaching several styles of martial arts in addition to submission wrestling®, ask him what he has studied the longest, and what he considers himself to be best at. If the instructor can convince you that he is passionate about grappling or submission wrestling® and teaches and coaches effectively, give him a try.

**3) Believe only what you see, and not just what you hear.** Martial artists love to tell stories about the incredible things their instructor can do. If you don't see it, don't believe it. And certainly don't repeat the story to someone else; you will just be propagating the exaggerations and myths.

**4) Just because an instructor is the best you have seen, don't assume he is necessarily the best there is.** This point goes back to the comment I made previously about checking out every teacher you possibly can. Even if you are currently studying under one teacher, continue to visit others if you have the opportunity. If you have only had exposure to one or two instructors, then you don't really have enough knowledge to be able to judge how good the instructor is.

I like to use an analogy to basketball. If the only basketball you have ever witnessed was the basketball played in your hometown, and you had no knowledge of college or professional basketball, you would probably think that the local high school basketball star was the greatest player who ever lived. However, the first time you were to see Michael Jordan play, you would realize that you were sadly mistaken in your judgement. The same is true in submission wrestling.®

Your local teacher may be good. He may even have great things he can teach you. But don't assume that because he is the best you have ever seen, that he is the best there is. Keep your wits and common sense and don't blow things out of proportion. Even though you think your teacher is great--and he may very well be--there will always be someone else who is just as good or better, and there are always others to learn from.

**5) Just because a teacher is a good grappler does not mean he is a good teacher.** There are many people who are very skilled at what they do, but have little or no ability to impart that knowledge to others. Typically, in instances where the teacher is a skilled grappler but a poor teacher, only the students who have a great aptitude for submission wrestling® and are very observant and intuitive will gain real skill. All of the other students will never get it. Unless you are a person who can learn by watching someone perform, you are not going to get very far with an instructor who does not have a good teaching method.

There are many famous instructors who were great grapplers themselves, but of the hundreds of students they taught, only a small handful have attained elite skills. When you visit a school, don't just look at the teacher's skill or the skill of the few top students; look at the average ability level in the school . . . and watch the instructor teach.

## ***Finding A Good Instructor***

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Be aware of the teaching method and ask about the learning sequence. Be sure the teacher has a good systematic method for developing skill in all of his students, and that he knows how to explain the details of submission wrestling® in a manner that you can understand.

**6) Don't be intimidated.** When you visit a teacher, don't let him or his students intimidate you. Get answers to the questions you want to ask without the instructor trying to intimidate you into being afraid to ask questions. Most good instructors will put you at ease and will be willing to answer your questions. The dictators will be the ones who try to intimidate you so that you are afraid to ask questions, and the frauds will be the ones who try to slip all of your questions and make excuses. Be polite, courteous, and have respect, but don't let the instructor or his senior students bully you.

### **Don't Get Wrapped up in a Fantasy**

In submission wrestling®, there is no magic. There is no mystery. There are no secrets. Don't choose an instructor based on promises of secret teachings or lineage. The only way you are going to get good at submission wrestling® is to work very hard every day. Even if you learn from the founder of a grappling system, still you will never get anywhere without hard practice and deep reflection.

### **The Bottom Line**

When you go looking for an instructor, judge his ability to teach submission wrestling® objectively with common sense and a clear mind. Look for someone you think suits your personality, someone you can get along with, and someone you can respect. Never blindly follow someone; you can end up like a cow being led to slaughter.

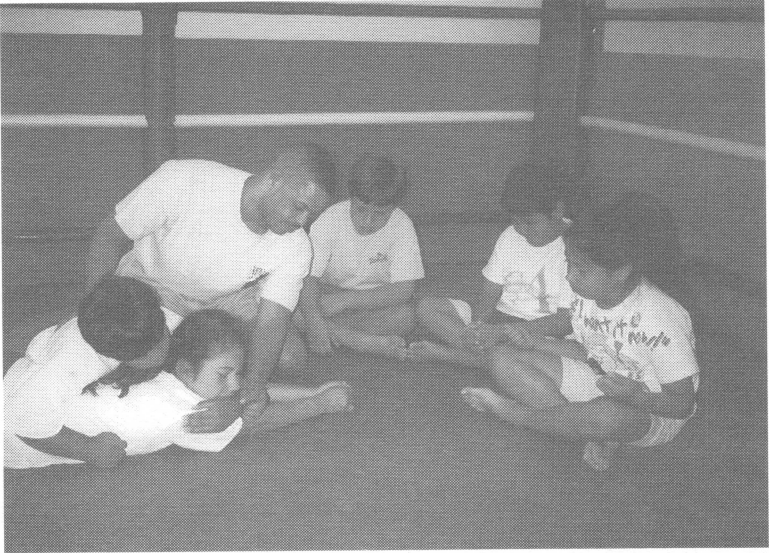
In your mind, always question what you are being taught. Does it feel right? Does it feel natural? Follow your instincts and don't just take the word of the instructor or senior students, or succumb to the pressure of your schoolmates either. Maintain your personal power and sense of purpose in your training. Even if you have invested a lot of time and money in a particular instructor, it is better to walk away than to put yourself in harm's way.



***Robert Ferguson's High School (1998/99) Wrestling Team***  
*From left to right: (Top row) Phil Torres, Ricardo Gomez, Nic Hower, Oliver Ocampo, Herman Barragan, Joe Harvey, and Coach Scott Yvarra. (Bottom Row) Omar Otega, Jared Castro, Joey Clarke, Alexis Arevalo, JR Camales, and Anthony Ponce.*

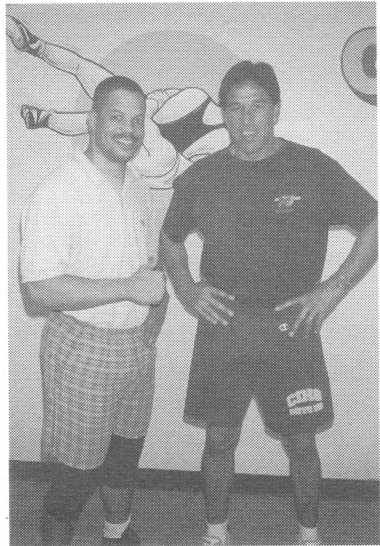
## *Finding A Good Instructor*

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***Robert Ferguson** demonstrates a grappling position for some of his aspiring young students.*

***Robert Ferguson** with his wrestling mentor **Rob Vieira** whom he acknowledges for teaching and coaching him on the finer details of folkstyle wrestling. Ferguson and Vieira coach and guide the Channel Islands High School wrestling program in Oxnard, California.*



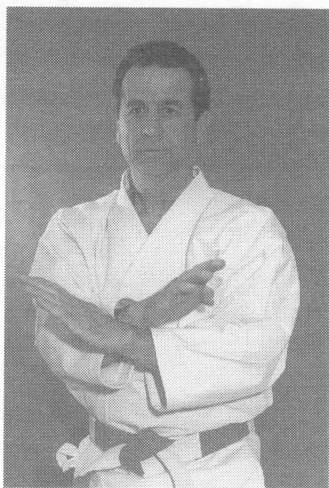


*(L to R) Robert Ferguson with Brazilian Jiu-jitsu legend, Carlson Gracie and long-time friend and mentor, Jim Moore.*



### **GOKOR CHIVICHYAN**

*Heads up the number one judo school in the United States. Gokor is also the trainer and coach of many NHB fighters.*

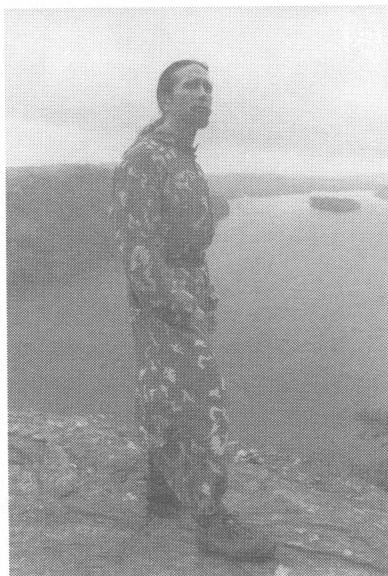


### **CARL WILCOX**

*AFGA instructor and World of Self Defense Hall of Fame Inductee. Mr. Wilcox owns and operates a Martial Arts school in Asheville, North Carolina.*

## *Finding A Good Instructor*

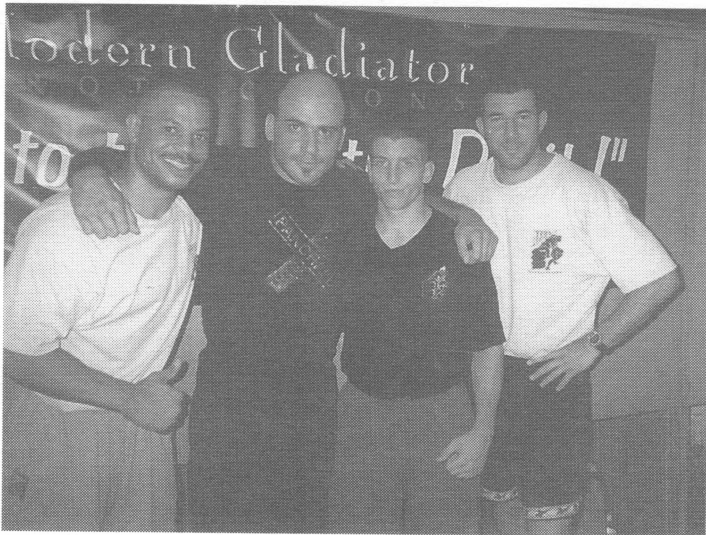
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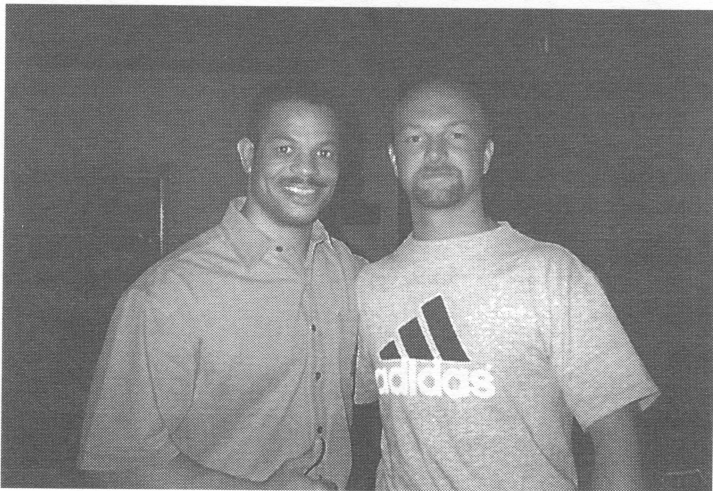
*Scott Sonnon, reknowned sambo expert and advocate, is director and head instructor at the American Annex to the Russian Federation of Russian Martial Art. His website can be found at [www.redrose.net/amerross](http://www.redrose.net/amerross).*



*Dan "The Beast" Severn being interviewed by Ferguson*



*(L to R) Robert Ferguson with King of Pancrase and Ultimate Fighter Bas Rutten, AFGA instructor Brian Peterson, and World Submission Wrestling (WSW) Member, Jon Terrazas.*



*Ferguson with John Ingallina, National Director of the Rape Awareness and Prevention Organization - Int'l*

## *Chapter Three*

# **Conditioning and Drilling**

Much can be said about conditioning and drilling. After all, the athlete that makes these two essentials part of his training will have the edge; for being proactive is being prepared. To be properly prepared for competition and self-defense requires you to be proactive and, therefore, in a state of readiness. It is not what you do days before a competition that prepares you to win, but weeks and months prior to the event.

All too often you will meet a grappler who has respectable knowledge, skill and appears to be confident, yet once he begins to wrestle to submission, his inner-adversary known as fatigue attacks. He runs out of gas-- possessing little if any endurance and cardiovascular ability. For this reason alone, being proactive remains an important action; for it is being responsible and prepared for competition that all too often determines your performance.

Let's take for example a grappler who practices techniques in preparation for competition--no running, sprinting, live sparring or strength training--only technical proficiency. If he has to compete only once, if the match is less than one minute in length, and if his opponent only practices techniques, he may win. Nonetheless, in reality he may have to fight more than one opponent, the match may last five or six minutes and his opponent may be in elite physical condition. If he doesn't properly prepare himself physically, fatigue will likely become a factor and the hundreds of techniques he is familiar with will remain unused solely because he will not possess the physical

resources to execute them. If you're unable to assume the proper competitor work-ethic, you're in for a rude awakening.

Case in point, you don't wait until you get into an automobile accident before you purchase collision insurance. It is only wise to be responsible and properly prepared for what may likely happen. I've always said it is better to *act*, than to *react*.

In order to take a proactive approach to training, you must explore your current muscular strength and endurance, cardiovascular efficiency, flexibility and grappling ability, and training methods. You must also evaluate your present eating habits. By initially taking action toward assessing your overall skills, athleticism and lifestyle, you will be better equipped to excel in submission wrestling®.

### ***Eating Habits***

We all have a pretty good idea of how to eat healthy, but good eating habits are easier said than done. Establishing a proper diet is much more difficult than maintaining one. Therefore, until you make your new eating habits permanent, it may prove beneficial for you to avoid spending time with, or at least eating with the people in your life who are a negative influence on what you eat. If you are an alcoholic in pursuit of sobriety, you will not gain strength or obtain your goal to stop drinking if you're spending time around others who drink.

Obviously you must avoid sweets, foods high in fat and cholesterol and soda if you want to be proactive toward preparing your body for competition. There are no secrets or cryptic eating formulas that make up the most nutritional diet. Simply keep in mind that if you want a healthy body . . . eat healthy.

### ***Muscular Strength and Endurance***

When two grapplers contend with one another and they are both equally skilled with technical prowess, elite cardiovascular conditioning and great athletic ability, the deciding factor for who will win will often come down to strength. Many grapplers profess that it is technique and leverage that determines the victor. I agree that in most instances the better grappler will possess a higher technical skill. However, when both grapplers are equally skilled and prepared, it is the stronger of the two who will obviously have the advantage.

Lifting weights and executing calisthenics that improve your overall strength and endurance can easily be accomplished with the guidance of an expert. Being proactive is seeking the advice and skill of professionals who work with athletes eager to increase strength and endurance for their specific sport or activity. An expert can be reached at practically every fitness gym and training center. Being proactive is being wise and being eager to attain the advice and guidance from those who make it a profession.

You should be aware that muscular development can be divided into three basic categories:

1) Muscular endurance is the ability to perform moderate to low-level work for an extended period of time, such as a cycling race.

2) Muscular strength is the ability to generate maximal force irrespective of time, such as in distant rowing.

3) Muscular power is the ability to generate the most force possible within a short period of time, such as sprinting. How you train for strength is based upon your desired strength goal.

When wrestling to submission, you want a combination of the aforementioned qualities . . . with an emphasis on muscular strength.

Strength qualities can also be further subdivided as "pure strength" or what many grapplers reference as "mat strength" capabilities. "Pure strength" refers to strength developed outside a sport or application context. Force generated during weight training is pure strength. "Mat strength," or "speed strength," refers to strength which has been developed or transferred to grappling and applying submission techniques.

Submission wrestling® is an example of mat strength, whereas weight lifting is usually considered pure strength. The little research done on the relationship between these two qualities indicates one should build pure strength first, then adapt that strength when sparring on the mat. A grappler should develop pure strength via resistance training, and then gradually begin to adapt that strength to submission wrestling® by grappling. Resistance training should be a base before power is developed.

### **Cardiovascular Efficiency and Endurance**

Run . . . run . . . run! Grapple . . . grapple . . . grapple! Distance running, sprints and wrestling to submission on the mat are great for improving cardiovascular efficiency and endurance. However, it must be understood that not everyone can run, sprint and grapple efficiently. Well, at least not in the beginning. If you fall into the category of not being able to run and sprint, I encourage you to consult with a fitness expert to have a program designed and structured around your physical limits.

At the same time, I recommend that everyone implement training that combines high and low intensity intervals. Interval training will prove effective for both the aerobic and anaerobic systems. You will definitely maximize your cardiovascular efficiency and endurance via interval training. Interval training will increase your ability to grapple with intensity for long periods of time.

The goal of interval training is to push both the aerobic and anaerobic systems to their maximum limits. Alternating brief periods of high intensity work with low intensity recovery periods results in overloading both energy systems. It is important to understand that during continuous exercise, sufficient oxygen is supplied to and utilized by the working muscles. Hence, there is a balance between oxygen available for the body's use and how it functions. You will quickly discover with submission wrestling® how your aerobic and anaerobic systems can be exhausted simultaneously.

### *Flexibility*

There has been much said about flexibility . . . primarily the question of "How do I increase my flexibility?" With many theories on stretching and enhancing flexibility, the fact remains that it is a basic fitness component. Developing a healthy range of motion will allow you to stretch to a greater extent, keep your muscles supple, and better respond to the demands of daily activities and exercise.

Grapplers should stretch to improve flexibility on a daily basis. The benefits attributed to stretching are improved movement function; reduced muscle tension; enhanced relaxation; improved posture and coordination; reduced stiffness and delay of physical deterioration associated with aging. Suppleness, or keeping your muscles loose and limber, is definitely an asset if the goal is to excel in submission wrestling® and/or grappling.

### ***Sport-Specific Drilling and Conditioning***

Before participating in submission wrestling®, it is important and highly recommended that you physically condition yourself and utilize drills that directly enhance your ability to perform. Besides, proper conditioning will improve performance, increase skill, and help to prevent the injuries most common in submission wrestling®. Keep in mind, accidents occur most frequently when muscles tire and reflexes slow. Strong muscles won't tire as quickly, thus enabling you to spend more time grappling and less time recovering from strains and sprains.

### ***The Physical Needs of Submission Wrestling®***

There are similarities in practically all conditioning programs. However, each sport is unique unto itself, as is its training program. These differences must be recognized and defined. As a grappler you must learn the physical demands of submission wrestling® in order to improve your performance. If you are unfamiliar with submission wrestling® and grappling, watch a class or event carefully to see what muscles are involved and how their movements are utilized during an actual performance. This investigation will give you valuable clues as to what exercises need special attention.

In submission wrestling®, certain factors need to be addressed. They are strength, flexibility and endurance. For this reason alone, you must design a specific training program that caters to the physical and technical demands that submission wrestling® puts on your body. Meanwhile, you will develop your technical skill as well.

Although running will increase your overall performance when wrestling to submission, nothing is better than getting on the mat and engaging in situation grappling, which will improve your technical skill as well.

## ***Conditioning and Drilling***

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For instance, your training partner is mounted on top of you. He has the position of advantage and your goal is to maneuver him into your guard while he makes every effort to maintain the mount. This type of training is specific in purpose, for it is likely you'll find yourself mounted and struggling to escape and reverse the situation.

Determining the components necessary to excel in submission wrestling® is no easy task. However, once you examine the physical requirements of submission wrestling®, you will discover the following components need to be addressed: 1) aerobic and anaerobic energy systems; 2) muscular strength, power and endurance--primarily for the neck, thighs, hips, back and abdomen; and 3) flexibility for the total body.

The following ten exercises are recommended in addition to situation grappling and wrestling to submission:

- 1. Bend and Thrusts**
- 2. Jumping Rope**
- 3. Squats**
- 4. Wind-Sprints**
- 5. Distance Running**
- 6. Jump Squats**
- 7. Sit-ups**
- 8. Standing Lunges**
- 9. Push-ups**
- 10. Buddy-Carries**

### ***Last Words***

Practically all sports have training drills that heighten their competitors' ability and fundamental skills. Basketball players have drills that enhance dribbling ability; boxers utilize focus-mitt drills that increase timing and accuracy; and taekwondo competitors have kicking drills that expand their overall performance. Learning to drill via situation grappling and similar activity is simply disguising the mother of all skill--repetition.

## ***"Bend and Thrust"***

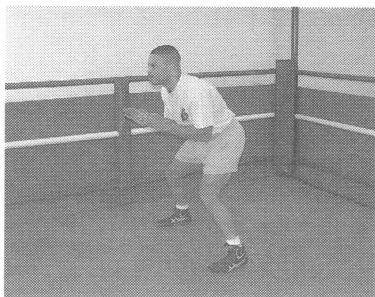


FIGURE A

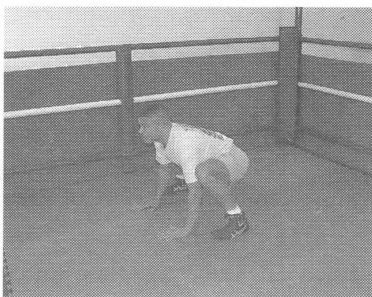


FIGURE B

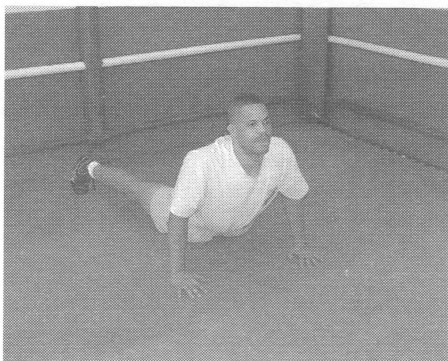


FIGURE C

Start from a standing position (Figure A). Quickly squat and place your palms on the floor (Figure B), thrusting your legs back (Figure C). Bring your legs back in and stand up.

## *Chapter Four*

### **Six Basic Skills**

In order to excel in submission wrestling®, it is not enough that you keep in good physical condition and possess an array of submission techniques. You must continue to enhance and build on the six basic skills: position; control; motion; back-arching and bridging; timing; and balance. Although these basic skills cannot cover every possible action a submission wrestler may take, they do provide a solid foundation for learning technique and progressing in ability.

Let's take a closer look at these basic skills and come to better understand their role in submission wrestling®. The order of these skills is irrelevant to their importance, primarily because their significance to submission wrestling® is in their interdependence on one another.

#### ***Position***

Position is merely correct body placement and posture in relation to your opponent. There are two types of positions: advantage and disadvantage ("neutral" is not a position, but rather a situation). Having the position of advantage means exactly what it says--you're in a position to apply considerable submission techniques and your opponent is not. To avoid being submitted in a position of disadvantage requires exceptional skill.

When you find yourself in your opponent's closed guard, you must position yourself properly in order to avoid being submitted. The same goes for the situation of having your opponent in your closed guard--you must position yourself properly in order to take advantage of his vulnerability.

Case in point, as you begin to escape your opponent's closed guard you must maintain good posture and balance.

**Figure 1** illustrates proper posture, while **Figure 2** demonstrates the opposite.

When training, you should become aware of and practice the correct posture and positioning for all submission wrestling® fundamentals.

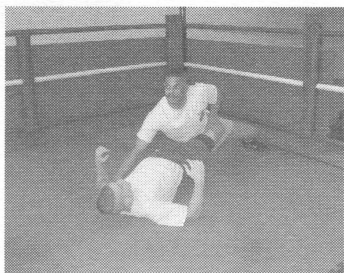


FIGURE 1

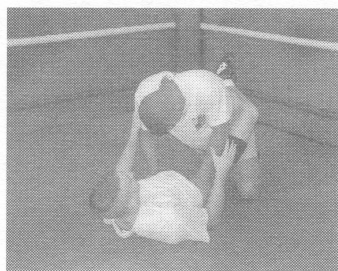
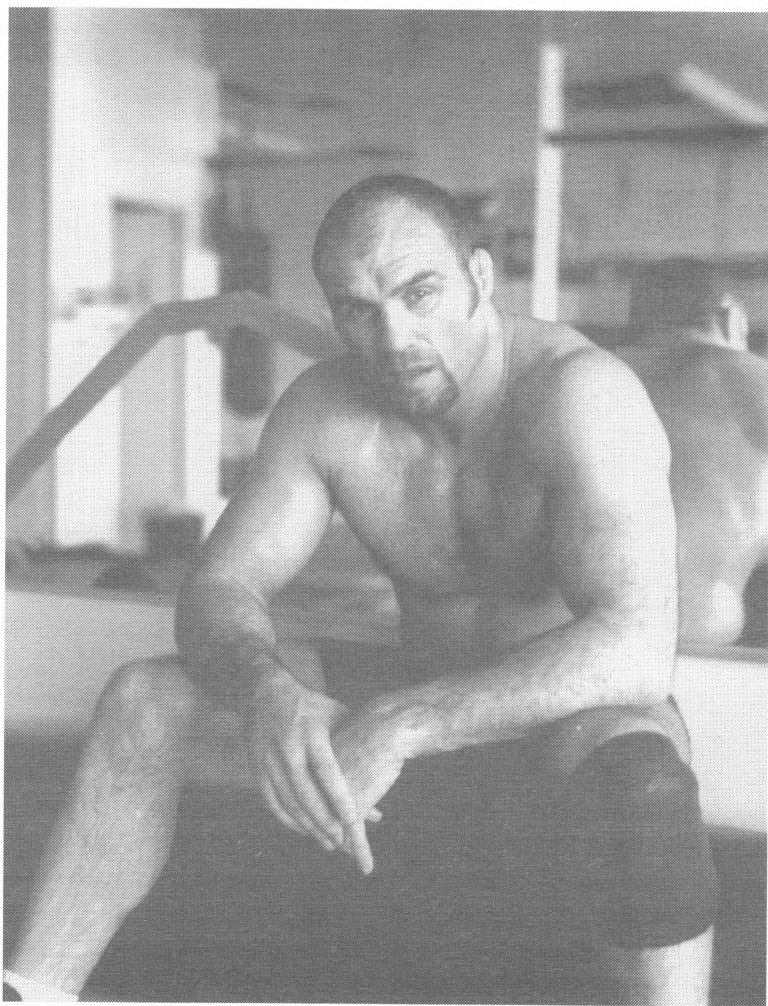


FIGURE 2

### ***DETAILS TO THINK ABOUT***

1. Good posture and positioning allows you to defend and attack in all directions.
2. When executing a submission technique you must maintain good posture and position throughout the maneuver.
3. Constantly evaluate your posture and position when wrestling to submission.
4. Good posture and position can compensate for a weakness in balance by stabilizing you.
5. Constantly evaluate the "when" and "when not" of having your head up and body erect.
6. Maintain good posture by keeping your shoulders higher than your hips.



***RANDY COUTURE***

## *Chapter Five*

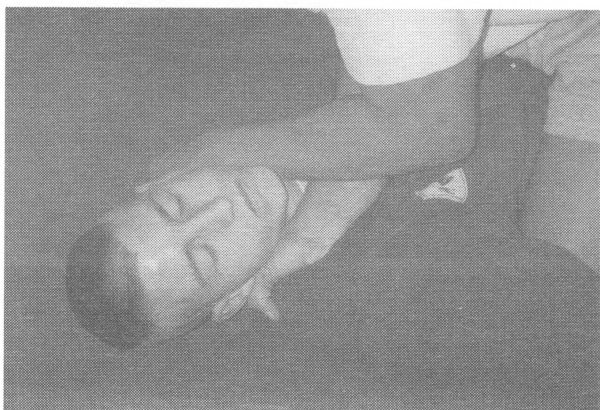
# **Champions' Forum**

Throughout my martial arts journalism career I have been fortunate to have interviewed the likes of Royce and Rickson Gracie, Dan "The Beast" Severn, Gokor Chivichyan and many others. In this chapter I profile three prominent grapplers who, within their individual fields of expertise, provide key elements that everyone needs in order to be successful in submission wrestling®.

First I share with you undefeated UFC Heavyweight Champion, Randy Couture, and his essence of control. Secondly, is undefeated UFC Middleweight Champion, Frank Shamrock, who outlines what makes grappling work. Lastly, I introduce you to Santos Flaniken, who like many other highly skilled grapplers, prefers not to compete in events like the UFC, yet remains highly skilled in the art of wrestling to submission.

**E**

**Calf  
Press**

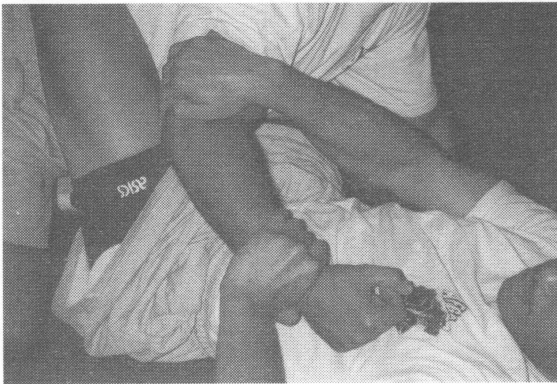


**F**

**Cross  
Choke**

**C**

**Achilles  
Lock**



**D**

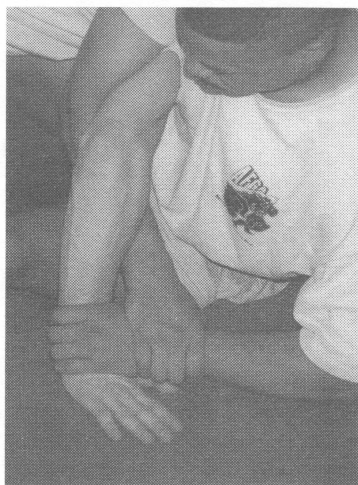
**2 on 1  
Hand  
Control**

## *"Holds and Submissions"*

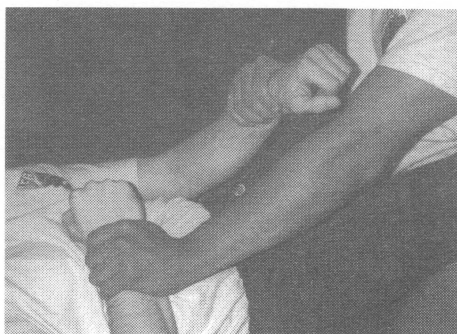
The following holds and submissions illustrate the various methods of grappling properly. Carefully look at each photograph and study the positioning of the fingers, thumbs and palms.



### **Key Lock**

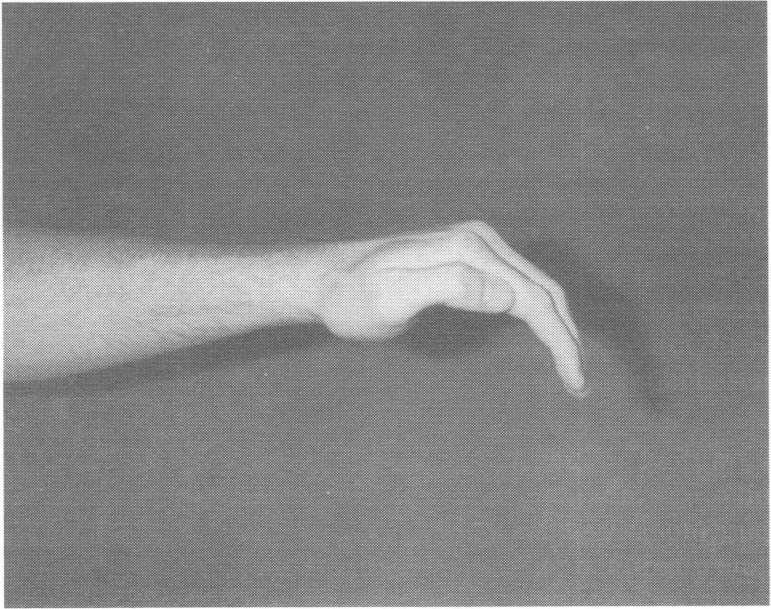


### **Hand Control**



7

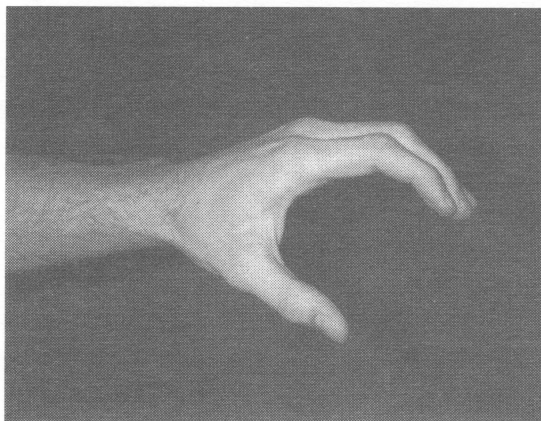
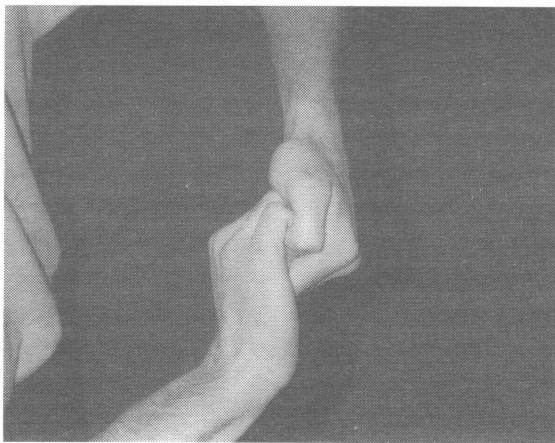
**Fish-Hook**



The proper grip is vital when positioning yourself for control and submissions. It is recommended that you experiment with the seven basic grips when wrestling to submission.

**5**

**Finger**

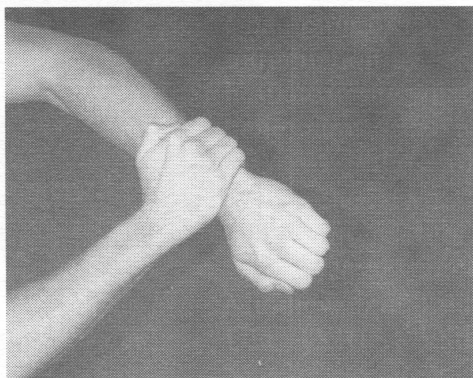


**6**

**C-Grip**

**3**

**Key Lock**

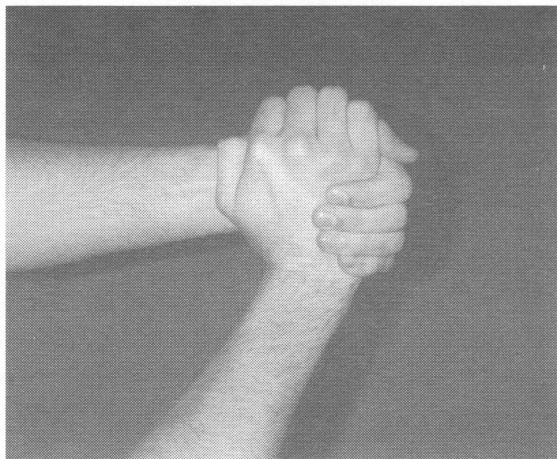


**4**

**Butterfly**



## *"Seven Basic Grips"*

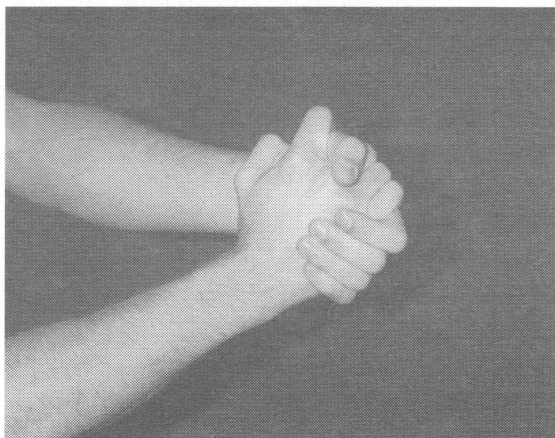


**1**

**Palm to  
Palm**

**2**

**Three  
Finger**



### ***Closing***

The six basic skills must be reviewed over and over again. A constant reminder of positioning, timing, balance and the other basic skills must be constantly re-evaluated in order to assure progression in submission wrestling®. Yet, the skill of scrambling should not be overlooked. And one sure-fire way to test yourself to this end is through the ability to scramble.

Many submission wrestlers do not consider scrambling a skill. To them, scrambling is a void; for it is not a position of advantage or disadvantage. I believe scrambling should not be overlooked, but rather understood and practiced to the point that a basic formula is followed when faced with this action.

To scramble is to find yourself either on top or on bottom, moving aggressively toward not being captured and placed in a position of disadvantage. Having little or no opportunity to control your opponent while he attempts to control you is how I define a scramble. When you have to scramble, you will be faced with one of three outcomes: 1) position of advantage; 2) position of disadvantage; and 3) neutral position.

Regardless of where you find yourself in relation to your opponent, you must face him. If you find yourself sideways and your back exposed with your opponent behind you, quickly roll forward and get to your back. A scramble should not only be of concern out of reaction, but utilized when in a position of disadvantage in order to stir up some action--hoping to escape or reverse the situation of disadvantage.

### **Balance**

Balance is a word routinely used in wrestling, jujutsu and other grappling arts emphasizing the clinch and fighting on the ground. The definition of balance remains a mystery solely because its understanding and purpose on the mat does not coincide with how Webster's Dictionary defines its meaning. Therefore, it is for this reason that I would like to explain what balance is and is not in the martial arts . . . and particularly in submission wrestling®.

To begin with, balance is essential for anyone who trains in submission wrestling®. Without the skill of balance in your repertoire, your ability to compete effectively will be seriously impaired. Proficiency of balance remains quite simple--train . . . train . . . and train some more. The more time you spend on the mat and in the clinch, the sooner your balance will develop and eventually become a true grappling skill.

Balance is not an instrument for determining weight . . . at least not while wrestling to submission. Balance when grappling consists of proper distribution of your weight in relationship to your opponent's. Balance is the ability to consistently position and re-position your body while maintaining control of your opponent's maneuverability.

Having good balance positions you to counterattack and off-balance your opponent. Balance is the physical attribute that allows you to maintain good body alignment and posture while in static positions, as well as in motion.

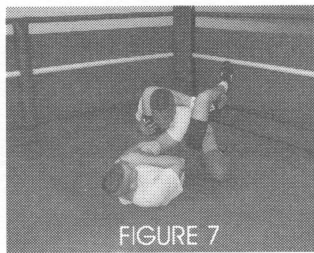
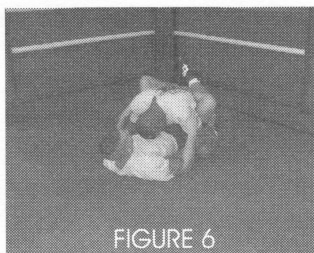
### ***DETAILS TO THINK ABOUT***

1. Good balance is needed at all times.
2. A thorough understanding of balance serves as the foundation for being able to position and re-position.
3. Proper balance serves as the navigator for keeping a position of advantage.

understood thoroughly if you hope to better utilize the skill of timing. The distance between you and your opponent is the determining factor for which submission techniques are available.

For instance, if your opponent grabs hold of you while in your guard with his face buried into your stomach, a triangle choke is not possible (*Figure 6*).

However, once your opponent lifts his head, he offers ample space for you to effectively apply the triangle choke (*Figure 7*).



Learning how to control space between you and your opponent is truly a skill. Being able to open and close space at command will truly demonstrate your expertise in submission wrestling®. Learning to time your actions and counter in a timely manner is a skill that must be experienced first-hand. To choreograph a timing drill may prove to be a great demonstration of this skill. However, its attainment must be developed. By keeping in mind the elements of awareness, sensitivity and the perception of space while wrestling to submission, you will soon improve your timing skills.

### ***DETAILS TO THINK ABOUT***

1. Timing depends on awareness, sensitivity and space.
2. Good timing ability is often determined by your perception of distance.
3. A thorough understanding of motion serves as the foundation to good timing.

### ***Timing***

What time is it? It's time to understand the basic skill of timing. Although basic, the skill of timing can easily be considered an advanced ability. This is primarily due to the fact that timing depends on three congruent elements: 1) awareness; 2) sensitivity; and 3) space.

**1) Awareness**--Quite often you will find yourself in a grappling situation in which all you need is your opponent to move one way or another for a submission opportunity to become available. By utilizing your instrument of vision in unison with your knowledge and ability, you can effectively increase your awareness. In order to effectively evaluate your options in any given grappling situation, you have to be able to see the situation for what it is. It is only then that you can act and react judiciously. Being aware of not only how to submit your opponent, but how to avoid being submitted accentuates your competence and physical abilities--knowing what he will do before he does it!

**2) Sensitivity**--As long as we have two legs, two arms and one head, what I share regarding sensitivity will remain the same. Many grapplers practice wrestling to submission with their eyes closed to heighten their sensitivity. You have to sense when your opponent is going to change his grip. For instance, you have your opponent in an open guard. As he attempts to jump through your legs hoping to assume the mount, you quickly change to a close guard. In this situation you did not have to see your opponent make the attempt. You only needed to feel his intent and make the proper adjustments.

**3) Space**--The element of space needs to be

### **DETAILS TO THINK ABOUT**

1. You must work endlessly to conquer motion.
2. Motion is the foundation for attacking, defending, setting up and executing submission techniques.
3. Good body placement should accompany all motion.
4. Motion should never compromise your balance.

### ***Back Arch and Bridge***

For those training in the grappling arts, imagine not being able to back arch and bridge. Better yet, imagine having to grapple from your back while keeping your head and buttocks on the ground. Moving your head, lifting your hips, back arching and bridging are not skills you want to avoid using when wrestling to submission. Not only are these skills essential to defending yourself against a submission, they can be applicable to offensive maneuvers as well. Though the back arch is used mainly for throwing, bridging on the ground cannot be overlooked.

Bridging up onto your head or shoulders (*Figure 5*) while bulking your hips upward and arching your back establishes opportunities for escapes, reversals and counters.



FIGURE 5

### **DETAILS TO THINK ABOUT**

1. Maneuverability of the hips is essential to successfully bridge and back arch.
2. Being able to maneuver your head increases your ability to bridge.
3. Bridging should never compromise the safety of your neck.

### ***DETAILS TO THINK ABOUT***

1. Good control allows you to hold your opponent and restrict his movement.
2. When executing a submission technique, you must maintain control of the limb you're attacking.
3. Constantly evaluate your hand positioning when controlling your opponent's limbs and movement.
4. Proper positioning is what firms up your ability to keep control of your opponent's leg and arm.
5. Restricting the movement of your opponent's hips and head increases your ability to control his maneuverability.

### ***Motion***

When it comes to effectiveness in submission wrestling®, nothing proves more beneficial than actual grappling. Having an opponent to contend with will validate your skill level and progression in submission wrestling®. Nonetheless, the benefits of having an opponent to scrimmage with is helpful because you're not only grappling with a formidable competitor--you're in contention with the skill of motion as well.

With movement being an asset while wrestling to submission on the ground, its lack of understanding can easily prove disastrous. After all, the ability to move properly is very important. What's more, speed remains an added asset for you to possess while maintaining good posture and position during movement!

Motion serves as the nucleus for defending, attacking, countering and escaping submission attempts. Motion should never cause you to lose position or alter your balance in any way. You will have to work diligently to keep your balance while in motion. This is why you must learn to move in all possible directions when wrestling to submission. For all motion you must maintain good alignment of your body, hips and head. Your motion should not take you out of good posture.

### Control

Learning to effectively position your body while wrestling to submission makes up much of the puzzle needed to submit your opponent. But what you need to bring about an actual submission is accomplished in the word “control.”

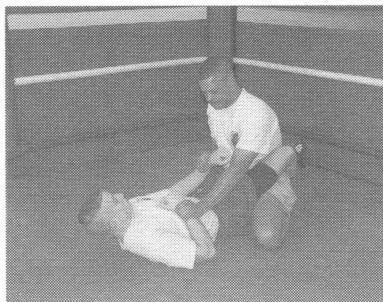


FIGURE 3

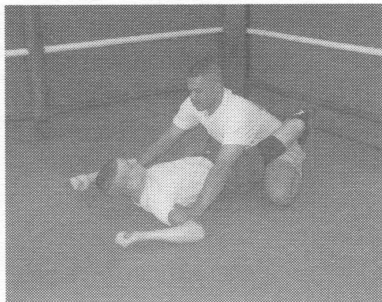


FIGURE 4

This solidifies the blueprint that increases the potential to submit your opponent. Attaining a position of advantage means you have control of your opponent's body by limiting his maneuverability. Furthermore, once you position yourself to control your opponent's arm or leg, you will likely submit your opponent with an elbow or knee lock.

Controlling your opponent's arms before he controls yours is establishing hand-control. Maintaining hand-control does not always ensure a submission. However, if you're controlling your opponent's arms, he cannot control yours. For instance, you're placed inside your opponent's guard and he has position--right? . . . not necessarily. If you control your opponent's arms (*Figures 3 and 4*) he does not have position. By keeping good posture and control of your opponent's arms, you significantly limit his ability to apply a submission, since he has no control of your arms.

### **RANDY COUTURE: THE ESSENCE OF CONTROL**

In this brief profile of Randy Couture, it is my hope that you come to understand one of the most important elements required to make grappling work--control! Initially, you must appreciate how difficult it is to control another person's maneuverability. I'm not talking about merely controlling an arm or leg--but the entire body.

The best example of how to control another's movements while engaged in close quarter combat is discovered in the sport of wrestling. In wrestling, your goal is to get your opponent on the ground and control his every move; ultimately, finagling your opponent onto his back with hopes of pinning his shoulders to the ground. This may sound easy, but nevertheless, you need to wrestle someone for the pin to appreciate how difficult this objective is.

Now take into account that your opponent is very strong, balanced and well-conditioned with elite skills equal to yours. If this is the case, we are no longer contemplating two friends wrestling for fun. When you have two well-trained athletes who are hand-to-hand combatants eager and willing to face the threat of being injured, only the serious gladiators will seek out this advanced level of conflict--no-holds-barred (NHB) fighting.

Heavyweight UFC Champion, Randy Couture, is a wrestler and maintains an undefeated record in UFC competition. A master at controlling another person's body, Couture has established himself in the NHB community as a worthy and respected champion. Couture first discovered hand-to-hand fighting in the sport of wrestling as a teenager when he excelled and won the Washington State High School Wrestling Championships in 1981.

Couture continued his wrestling career by engaging in Greco-Roman wrestling while enlisted in the United States Army from 1982 to 1988. While serving in the Army, Couture won both the Greco-Roman Wrestling World Military Games and Armed Forces Championships in 1988.

Immediately following his six-year assignment in the military, Couture enrolled into Oklahoma State University and pursued Greco-Roman wrestling full-time. Couture won a place on the U.S. National Greco-Roman Team from 1990 to the present. He also won the Pan Am Games in 1991 and U.S. Nationals in 1990, '93 and '97. While excelling as a competitor, Couture has also been the recipient of the Most Outstanding Wrestler award in both 1990 and '97.

Establishing himself as both a competitor and gentlemen, this mild mannered, quiet, soft spoken and intelligent athlete is extremely game for testing his fighting skills with anyone, anyplace and at anytime. He has a philosophy of walking the walk and letting his actions in the ring speak for itself. When Couture made his NHB debut in UFC XIII, fighting fans and competitors were impressed with his "here I come" approach. Couture easily submitted Tony Halme who outweighed him by nearly seventy pounds. Thanks to referee stoppage, his second opponent, Stephen Graham, was salvaged, making Couture the UFC Heavyweight Tournament Champion.

Although Couture demonstrated respectable skills in his NHB debut, not until UFC XIV did everyone take notice of his fighting ability. The opportunity to compete against Vitor Belfort, the jujutsu phenomenon who had established himself as invincible by quickly disposing of four UFC competitors, made Couture the underdog. However, Couture, the low-key Oregonian with the almost sheepish smile, undoubtedly believed otherwise . . . and that he would emerge victorious.

Known for his Greco-Roman wrestling ability, Couture maintained his net-worth as a fighter by entering the octagon with added experience in both boxing and sambo. With the odds against Couture and the experts touting Belfort as a future Olympic boxer, Couture surprisingly out-boxed the one they titled "The Phenom." Furthermore, when it came to the ground game, Couture out-positioned and out-maneuvered his favored opponent, making him the new sensation in the world of NHB. Yes, Couture the wrestler with boxing skills defeated jujutsu stylist, Vitor Belfort, making him a Heavyweight UFC Superfight Champion.

The next stop for Couture was his competition against undefeated UFC Heavyweight Champ, Maurice Smith. Smith, a kickboxer and NHB fighter who himself astonished the world by defeating such fighters as former Heavyweight UFC Champion, Mark Coleman and former Heavyweight Battlecade Extreme Fighting Champion, Conan Silveira, made this fight one to watch. However, in the end, Couture walked away from UFC Japan as the new Heavyweight UFC Champion.

Couture neither made Smith submit, nor did the referee stop the fight. Couture established himself in Smith's guard and controlled his every move. After the time limit expired the decision of who would reign as the champion was in the hands of the three ringside judges. The judges' unanimous decision was based upon Couture's ability to out-position and control Smith's futile attempts to escape and standup.

Couture, the wrestler and master of controlling his opponent's maneuverability, is determined to educate the fighting world that wrestlers make the best all-around fighters. Couture, who is a member of the Real American Wrestling (RAW) Team, has made known their motto of

## ***Submission Wrestling®***

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fighting ANYONE, ANYTIME, ANYWHERE. Obviously this motto has attracted the attention of current and up-and-coming NHB contestants, yet no one has been able to dethrone Couture from his number-one ranking.

Nonetheless, for those interested in improving their all-around fighting skills, consider four of Couture's biggest strengths: physical conditioning; fighting spirit; balance; and control! These four essential attributes should be developed and enhanced for you to be a worthy opponent in mixed martial arts competition.

### ***Physical Conditioning***

With all the performances observed in the UFC, a necessity for all fighters is their obvious physical conditioning. If you are not in great physical condition, don't enroll into NHB or submission wrestling® competition. For many of the NHB competitors, their biggest antagonist has been lack of proper physical conditioning. This notion of being physically prepared for competition remains vital for success in all combative sports, and grappling and submission wrestling® are certainly no exceptions. Nevertheless, we have all seen athletes enter the ring without first meeting this prerequisite.

As an elite athlete, Couture acknowledges physical preparation for his foundation to compete. To his credit, Couture maintains a position with Oregon State University as the strength and conditioning coach. So if you are going to compete against the likes of Couture, you had better be in top physical condition. You can be sure that he will be in tip-top shape, as will any other competitor representing this demanding sport.

### ***Fighting Spirit***

Calm and modest, but driven to give a 110%, frames Couture's mild-mannered approach to walking the walk in NHB competition. Nevertheless, it is Couture's fighting spirit that truly sets him apart as a formidable champion. He is not competing merely to advance his skills. Couture, who believes wrestling to be the oldest and greatest fighting sport, is eager to test his skills against such detractors representing jujutsu, kickboxing and street fighting.

Although Couture cross-trains in boxing, shoot fighting and jujutsu, he maintains that his competitive edge is in wrestling. With this assured belief in wrestling, Couture is not alone when he enters the octagon. He brings with him his faith and determination to prove his conviction--wrestling is the best. This sincere conviction to compete confidently against anyone and overcome all obstacles to win is what he terms the "fighting spirit."

### ***Balance***

What grapplers term as "balance" can easily be illustrated by referencing Couture's fights with Smith and Belfort. In the fight with Maurice Smith, Couture remained in Smith's guard for seventy percent of the fight. With little effort and a ton of spontaneity, Couture was able to quickly position and reposition himself and keep from being reversed and pushed off.

When fighting with Vitor Belfort, Couture's balance made him difficult to take down. Couture consistently repositioned himself without thought, and out-positioned Belfort, demonstrating exceptional balance. Although balance is difficult to come by, once you possess it, you will not be easily maneuvered, taken down or manhandled. Balance remains an essential component for anyone engaging in the grappling arts; for the simple fact that the better your balance, the greater your NHB skill.

If you do not have balance and you confront an opponent who does, most likely he will be able to sweep you off your feet and escape your ability to control and submit him. Couture has great balance, so anyone who expects to have a fighting chance against him had better make sure his own balance skills are fully developed.

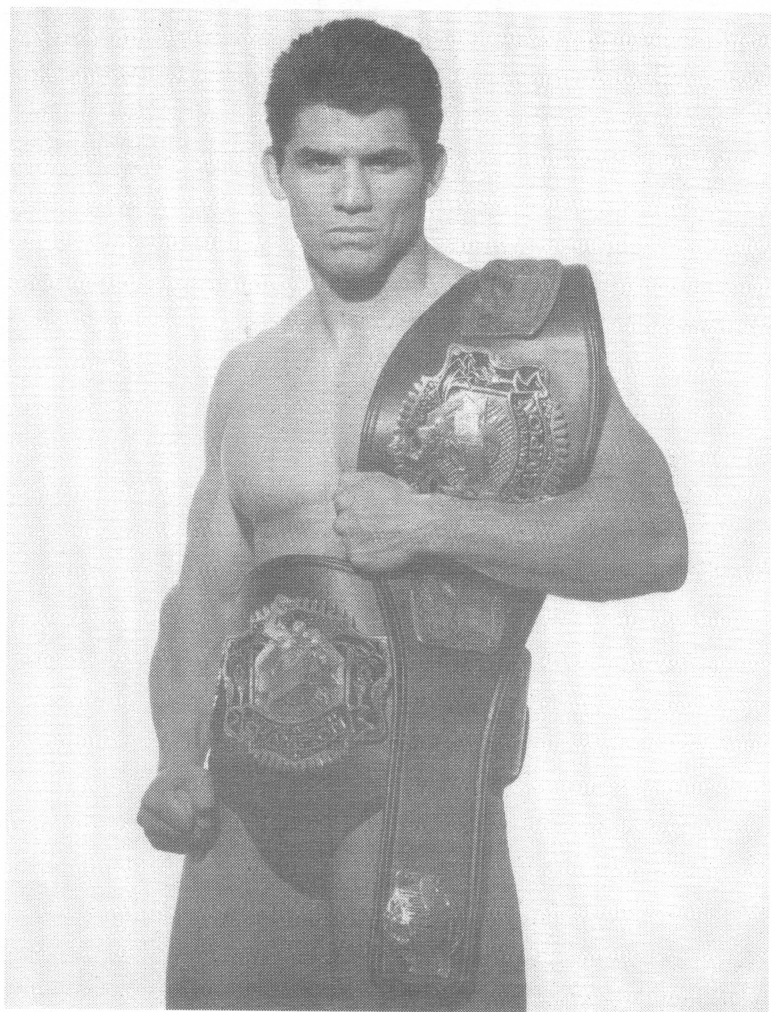
### ***Control***

The essence of making grappling and submission wrestling® work is based on the concept of control. As discussed with UFC Middleweight Champion, Frank Shamrock, the formula for making grappling work remains within your ability to establish control of your opponent's limb and/or body. You must constantly and consistently position yourself to reinforce control, and conclude with an effective submission technique.

While working with Couture, the formula remains the same. Beginning with control, Couture knows how to position himself to not only control your head, arm and leg, but your entire body. Without much notice on my part, Couture positioned his arms around me to establish a body-lock. Suddenly I was airborne, landing on my back with Couture re-positioned in a cross-body. At a hundred and seventy pounds with respectable skill in wrestling and submission fighting, I nevertheless found myself body-locked, my movement restricted, and unable to escape.

All day, each and every day, Couture is throwing people forward, backward, left and right while training in Greco-Roman Wrestling. With a sincere focus on tossing his opponent, Couture equally trains in the fundamentals of how not to be thrown. This type of focused training develops great physical conditioning, fighting spirit, balance and the impermeable ability to overcome your opponent's eagerness to avoid the clinch.

The essence of control is not easily attained unless you possess an aggressive need to comprehend its purpose. Yet, once someone like Couture positions you into his body-lock, I only hope you took the time to investigate the essence of control. If so, possibly you can escape and negate someone's attempt to control your body and individual limbs. Better yet, if you come to understand the essence of controlling another's ability to maneuver, you will quickly come to benefit from the "how to" of controlling your opponent and his individual limbs--at this point your submission skills will increase exponentially.



***FRANK SHAMROCK***

### **FRANK SHAMROCK: MAKING GRAPPLING WORK**

"I have no rules . . . I do whatever it takes to win and that means everything," openly states Middleweight UFC Champion, Frank Shamrock. This statement was my introduction to Frank, and as you see, Shamrock does not hesitate to say what's on his mind . . . and his realistic training beliefs are backed with an unending fighting arsenal.

For those of you who aren't familiar with Shamrock, he is the owner of Universal Submission School in Sunnyvale, California. He has trained the likes of former UFC Heavyweight Champion Maurice Smith, UFC XII Middleweight Tournament Champion Jerry Bohlander, and UFC XIII Middleweight Tournament Champion Guy Mezger.

In UFC XV, Shamrock's debut in the octagon, he defeated 1992 Olympic Freestyle Wrestling Champion Kevin Jackson in 22 seconds. On March 13, 1998, Shamrock improved his record by defeating Extreme Fighting Middleweight Champion Igor Zinoviev in 24 seconds. Shamrock dominated these world class athletes and expert fighters in a total of 46 seconds, a feat no other UFC fighter has accomplished.

I met with Shamrock in the photo studio of *Karate/KungFu Illustrated* magazine and my time spent with him was quite rewarding. Not knowing what to expect when I traveled to meet with Shamrock, fortunately, my experience was refreshing. My first thought was that I was going to meet the brother of Ken Shamrock, who is already a big-name in the UFC and World Wrestling Federation. However, I quickly realized that Frank Shamrock was not just the brother of a famous martial artist--he had his own legitimate identity.

Having trained for less than four years to reach a world class fighting level by twenty-five years of age, it was my hope to learn how he had progressed so rapidly and what his secret is for making grappling work. If you were to ask Shamrock what he believes has made him the fighter he is, the answer may be hard work. My intuition and journalistic awareness, however, told me otherwise. With a training regimen that most people would compare to Marine Corps boot camp, Shamrock works out three times a day. He begins with a cardiovascular workout and weights in the morning. He then moves on to technical proficiency in his fighting, which includes boxing, kickboxing, tumbling and endless submission maneuvers. By the end of the day, Shamrock steps it up by engaging into some hard-core boxing and grappling.

Monday through Friday you will find Frank in the training hall working this schedule. But when the weekend arrives, you'll find him on the sofa enjoying some rest and relaxation. When I asked Shamrock about his eating habits, pizza, and steak ranked high on the preferred list. He typically eats four meals a day, high on protein and carbohydrates, low on sweets.

I asked Shamrock who he believed to be high caliber NHB competitors. Without hesitation he mentioned four fighters he liked: Ken Shamrock, Marco Ruas, Maurice Smith and Oleg Taktarov. I couldn't get him to conjure up a fifth fighter, though he acknowledged that there are plenty of highly skilled fighters currently competing.

With over two dozen NHB fights to his credit in less than a four year span, I asked Shamrock how he prepared for his fights. "I don't train for my opponent, I train around my injuries," commented Shamrock. With this in mind, I asked him how a volleyball and hacky-sack advocate becomes involved in NHB bouts. "I didn't have much going on and my brother [Ken Shamrock] started the Lion's Den--at that time I was twenty-two years old."

Shamrock has a grappling formula that has been put to the test, and been proven time and time again. First of all, Shamrock asserts that submission fighting is simple and easy to learn. In agreement, I asked Shamrock to expand on his belief. "It is angles . . . positioning that makes a submission technique work."

I was impressed with his simple grappling formula, as the same holds true for submission wrestling®. When we continued to discuss what makes grappling work, I shared with Shamrock the phrase "control . . . position . . . submission." He exclaimed enthusiastically, "Yes, that's it!"

### ***Control***

"In the sport of wrestling, it's all about controlling another person," suggests Shamrock. When you wrestle, the goal is to pin your opponent's shoulders to the ground, and that means you have to control his entire body. In submission fighting this is not the case, at least when it comes to controlling another person's entire body and pinning their shoulders to the mat.

The goal in submission fighting--as far as control goes--is the manipulation of individual limbs. Instead of controlling the entire body, you only need to control the leg or arm you're going to joint lock--causing your opponent to submit. By way of comparison, submission fighting is easier than wrestling in that controlling an individual's arm or leg is much easier than controlling the entire body.

### ***Position***

Shamrock was specific with his mathematics when it came to positioning for submission. "You have to create a ninety-degree angle with your body and the limb you're manipulating in order to obtain a submission," advises Shamrock. He demonstrated his point regarding positioning, utilizing leg locks, heel hooks and neck cranks. At this point his theory became science, and I was his guinea pig.

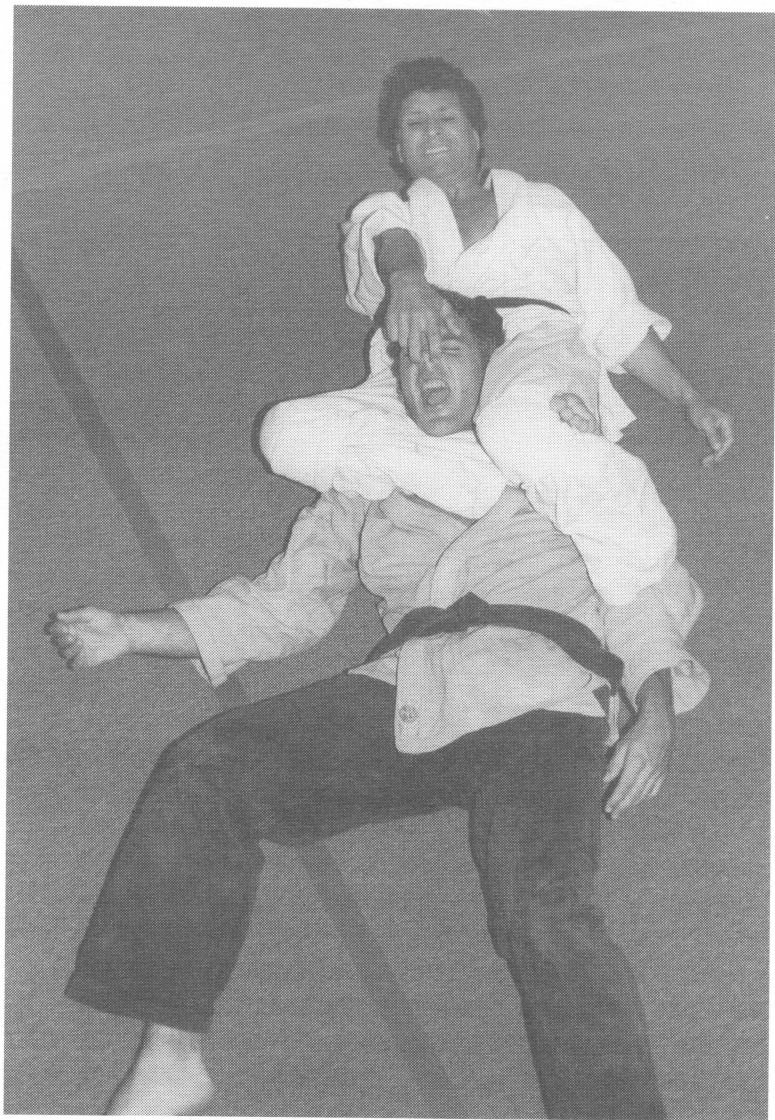
After this painful experiment, not only did we discuss the importance of positioning in getting your opponent to tap; we shared ideas and position maneuvers that guaranteed control. One of the worst things that can happen is to attain position, but have no control. Being able to control your opponent and secure the correct position leaves only one thing . . . submission.

### ***Submission***

Can you attain a submission without body control or proper positioning? Yes and no. It all depends on who you are grappling with. If you are with a good partner who knows the difference between what is uncomfortable and what is about to break, control and positioning will prove to be the deciding factors.

For example, if you establish control of an arm but maintain an unreliable position, there will be no submission, and vice versa. Especially at advanced levels of grappling competition, there is no submission without control and position. I believe that strict adherence to this fundamentally sound principle is what makes grappling work. How else can you explain Frank Shamrock's grappling success in less than four years of martial arts training?





*Santos Flaniken*

### ***SANTOS FLANIKEN: NEVER STOP LEARNING***

You have most likely not heard of Santos Flaniken, nor have you ever watched him in a NHB bout. However, he is one of hundreds, if not thousands, of highly skilled grapplers who is silent, but deadly.

After all, you don't have to be a UFC champion or a commercially recognized grappler to be considered a legitimate trainer. Case in point, in the National Basketball Association, fifty-one percent of the coaches were never professional players themselves.

And Flaniken is a perfect example of that. The Malibu, California resident possesses great grappling skills, yet he has never competed in anything but amateur matches. However, when it comes to grappling knowledge, skill, and the development of his students' abilities, Flaniken ranks among the cream of the crop on the who's who list of instructors.

#### ***The Son of a Warrior***

Santos Flaniken comes from an athletic family. Taylor Flaniken, Santos' father, placed third in the 1942 Mr. America Championships and worked as a bodyguard to the late multi-millionaire, Howard Hughes. Despite his busy schedule, Taylor didn't neglect to train the younger Flaniken. Kicking off his martial arts training at the age of five, Flaniken remained under his father's tutelage until 1968, when he met Gene Lebell.

One of only five judo black belts under Lebell, Flaniken has maintained his relationship with "Judo Gene" since their initial meeting. Flaniken, fifty years of age, is now one of two instructors under Lebell's protégé, Gokor Chivichyan.

"Gokor is the most underrated fighter in the world," asserts Flaniken. This statement of Gokor is a true testament of Santos' humility and eagerness to give credit to those who are deserving.

### ***He's No Slouch***

In Flaniken's own right, he is no slouch when it comes to educating others in the art and science of grappling. His grappling abilities on the mat--both as an instructor and sparring partner--are commendable, as I found out first-hand.

At the outset of the class, Flaniken asked me what I wanted to work on. I told him leg and ankle locks. He quickly positioned himself in my guard and subsequently applied a variety of techniques; including ankle locks, knee bars, toe holds, heel hooks and Achilles locks. Training with Flaniken assured me that there is a counter for every counter! His wisdom allied with his still youthful skill makes him a formidable grappling partner and well-versed instructor.

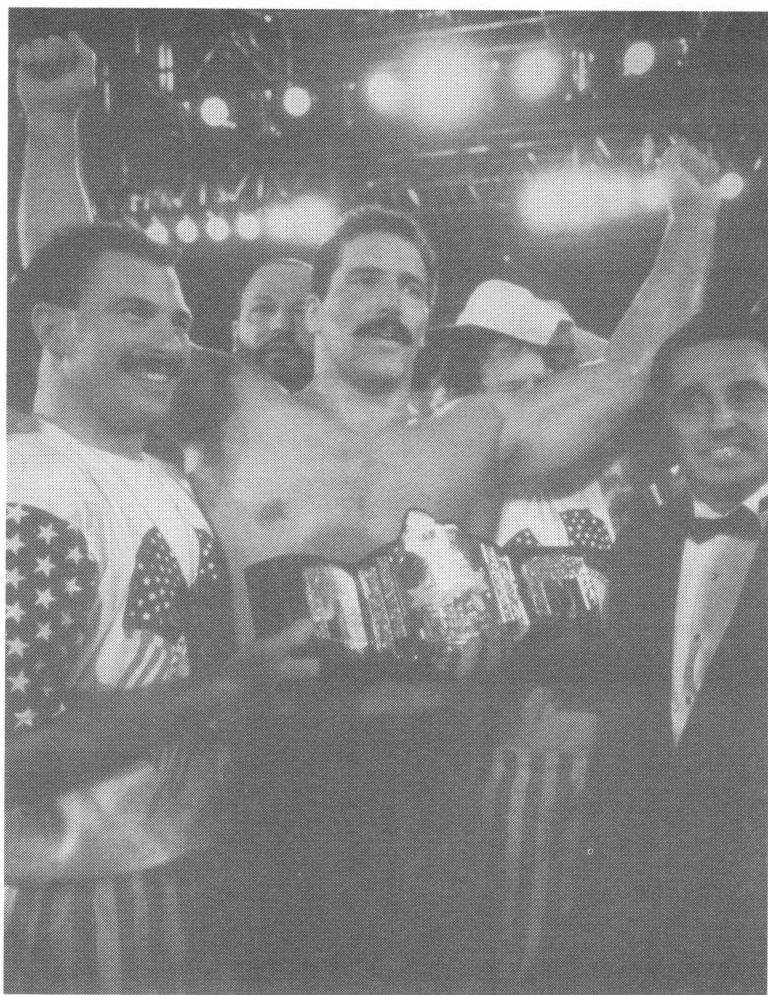
Growing up around boxers and professional wrestlers like Ed "Strangler" Lewis, Flaniken has always enjoyed techniques like neck cranks and figure-four leg locks. When I asked Flaniken about what his training was like as a youth, he shared his philosophy with me. "Get a nice punch on their jaw, take them to the ground and try to break something," he says. This fighting formula has remained with Flaniken, although his mild-manner attitude radiates nothing but pleasantness.

During my time with Flaniken, I began to understand why he values teaching his art above competing and trying to prove himself as a NHB fighter. Flaniken promotes the fact that no one knows it all. "Every time I train with Gokor and Gene, I learn more," he says. "After nearly forty years of training in the grappling arts, I continue to learn."

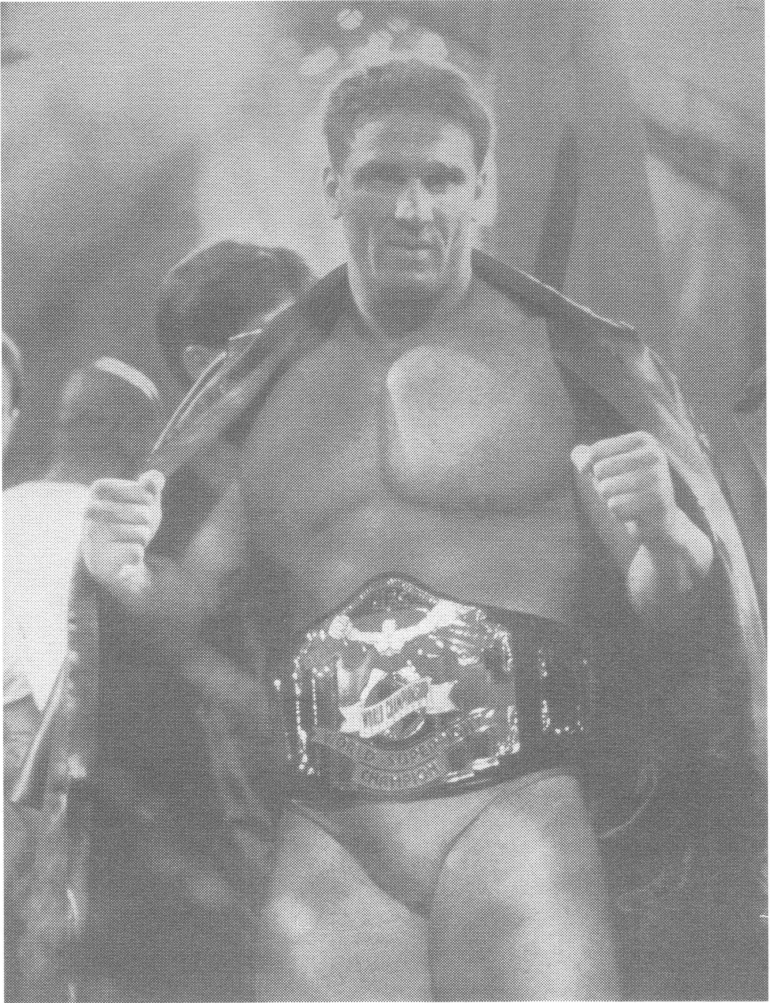
Flaniken is also pleased that more strikers and kickers are taking grappling lessons. "Everyone is learning to grapple and this makes for a constant enhancement of the techniques being taught," asserts Flaniken.

### ***Seek Knowledge***

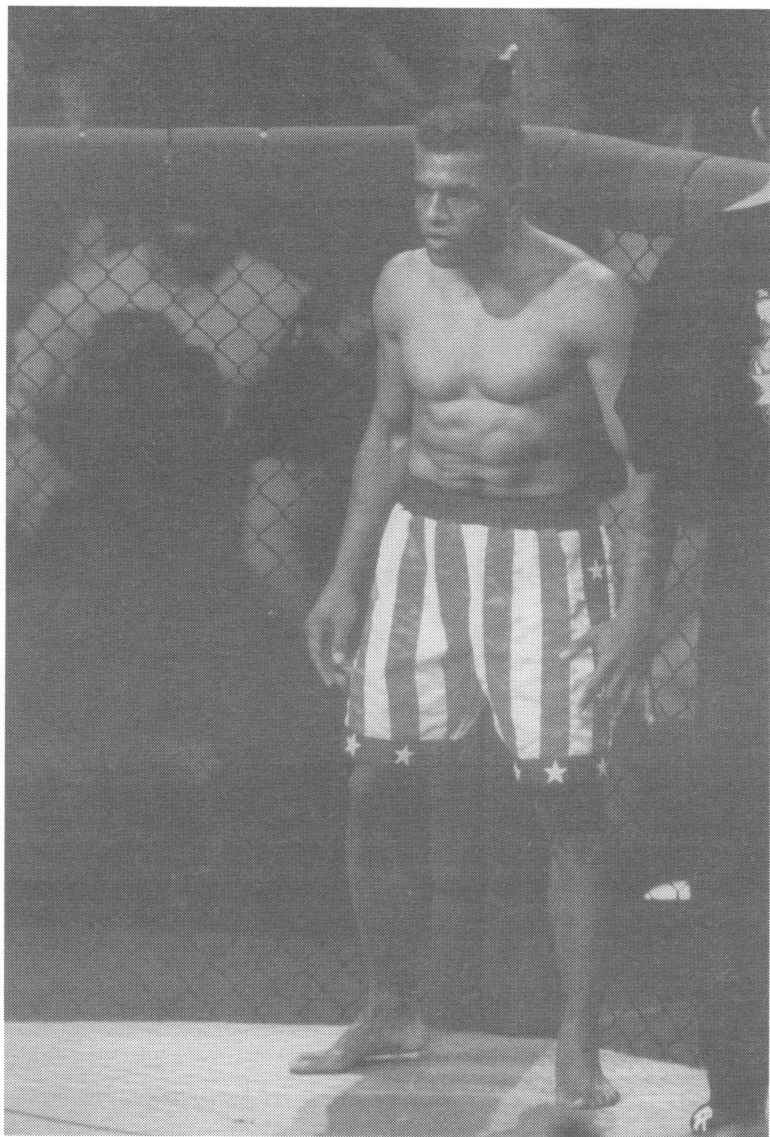
To better educate his students, Flaniken continues to seek the knowledge of other grappling experts. And he takes pride in increasing his ability to teach grappling. Flaniken, a believer of patience and learning proper technique, makes himself available to instructors who want to add grappling to their current program.



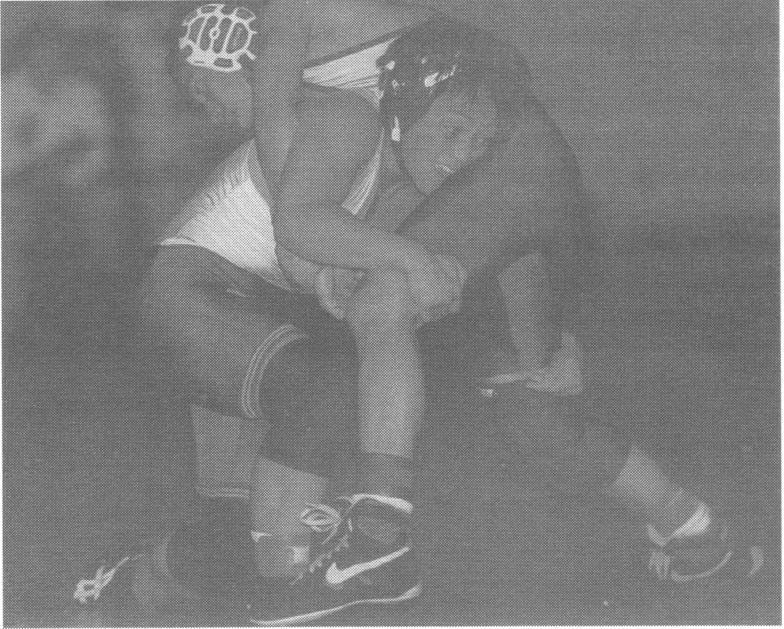
*Dan "The Beast" Severn, Ultimate Fighting Champion. Severn is a Greco-Roman wrestler from Coldwater, Michigan, with over 85 state and national titles.*



***Ken Shamrock, World Superfight Champion.  
An internationally-renowned master of submission  
and shootfighting from Lockeford, California,  
was one of the original UFC Champions.***



*Former UFC Commissioner and the oldest competitor to step into the octagon, Ron Van Clief moments before his showdown with Royce Gracie.*



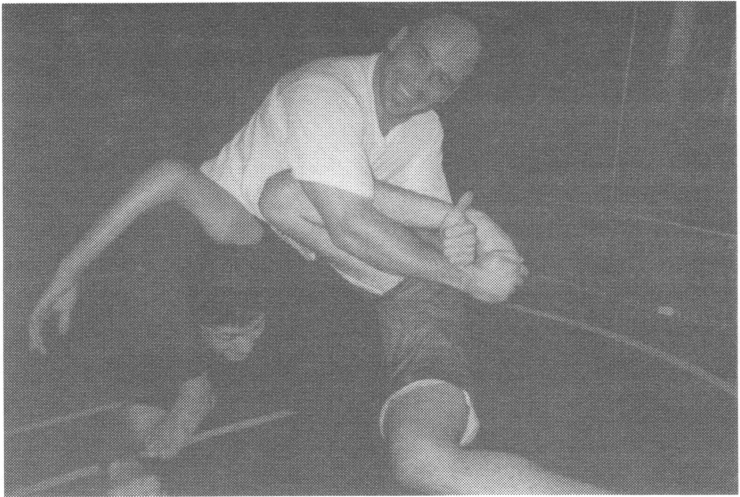
*Olivia Ocampo, two-time national wrestling champion and martial arts protege of Robert Ferguson. Ocampo was the first female high school wrestler in California history to compile a winning record against boys. (29-6 in her senior year). She has won karate, taekwondo, jujutsu and wrestling championships.*



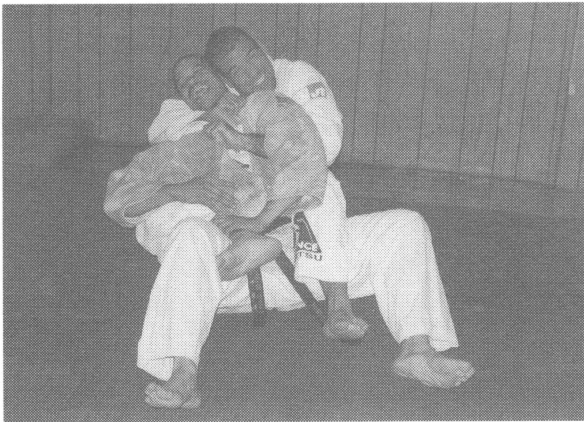
***1984 Greco-Roman Olympic Gold Medalist  
and UFC Commentator and Commissioner,  
Jeff Blatnick with Ferguson at UFC IX.***



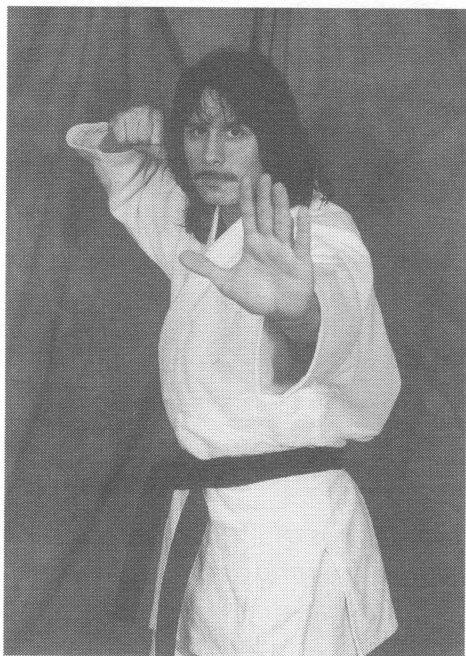
***Rorion Gracie with  
Ferguson on the movie  
set of "American Tigers."  
Rorion is noted for his  
extensive work and contribution  
to popularizing grappling.  
He also guides and owns  
the Gracie Jiu-jitsu® Academy.***



*Grappling sensation and King of Pancrase, Bas Rutten takes pleasure in applying a painful submission hold on a participant at his seminar.*

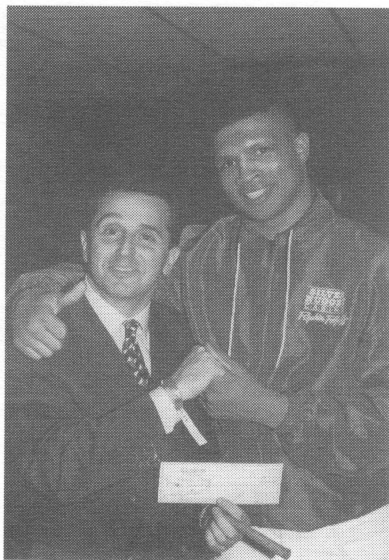


*Fabio Gurgel has fun demonstrating a lapel choke on Ferguson. Fabio is a notable Brazilian Jiu-jitsu and NHB competitor.*



***Mike Huard, a noted grappler and tournament promoter. Mr. Huard, produces one of the most visible submission tournaments in the U.S.-- The Maine Skirmish Grappling Tournament.***

***UFC co-founder and promoter, Art Davie with widely recognized Ultimate fighter, Pat Smith.***



## *Chapter Six*

# **Ground Positions of Advantage**

All too often you will hear someone at a jujutsu tournament say, "He out-positioned his opponent," or you will hear a coach at a submission wrestling® tournament shouting, "Get position . . . get position!" Although widely used when training and competing in grappling arts such as jujutsu, sambo and submission wrestling®, the meaning of position is unclear, i.e., the positions of advantage and disadvantage. For this reason I will attempt to solve the riddle of what is and is not "position;" more precisely, a "position of advantage."

In the aforementioned grappling styles, the emphasis is on forcing your opponent to submit, or tap out. However, without having a solid understanding of positioning, rarely will a submission technique prove effective against a formidable opponent. A bona fide approach to competing at a higher level begins with learning the position flow--twelve ground positions of advantage!

Regardless of who you speak with in the grappling community, practically all will agree that attaining position is critical to achieving a submission. Equally, being able to keep position and transition into other dominant positions makes for an unpredictable, relentless and highly skilled contender. Many of the most skilled submission experts can easily transition from position to position--keeping their opponents constantly on edge, off-balance, and in fear of having to tap out!

## ***Submission Wrestling®***

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The school and instructor to whom you pledge allegiance will most likely determine how you train. For example, those who advocate Brazilian jujutsu will focus primarily on attaining and passing the guard. When you attain the guard, you are awarded three or four points, whereas when you secure the side mount you are given two points. This being the case, most of your training in jujutsu will focus on both attaining and passing the guard--where the points are!

To the contrary, in submission wrestling® competition you are not awarded additional points for obtaining the guard in comparison to the side mount. Each of these positions are equal in value. In a sanctioned submission wrestling® school the instructor will focus equally on training all twelve positions, since all positions of advantage are equally awarded two points each.

This is not to say that those who train in jujutsu tend to avoid positions such as the side mount, or that those who train in submission wrestling® avoid allotting sufficient time training in the guard. The point I am making is this: if you are training to compete in a submission-based tournament, the rules of competition will dictate how you train. Allocating additional time to train positions such as the guard makes obvious sense unless all positions are equal in value. Unless you have a particular martial arts background or preference for one ground position over another, there is no real point in showing favoritism toward any specific position of advantage. So when it comes to submission wrestling® competition, all positions of advantage are of equal value . . . at least in awarding points.

When training in the twelve ground positions, you become unpredictable and equipped with versatile submission skills that can be executed from practically any angle.

## *Ground Positions of Advantage*

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Learning to apply submissions in all twelve positions increases your overall knowledge, skill and understanding of not only *how* to execute techniques, but *when* and *where* to execute them. Applying submission skills is a science that begins by learning the twelve ground positions--a.k.a. *the position flow*.

Out of necessity I developed the position flow to help my students quickly grasp the ability to fight on the ground and improve their balance. By drilling the position flow, my students progressed quickly in their understanding of exactly what position is. Once my students understood the position flow, they began to use strategy while fighting on the ground.

Instead of wrestling and hoping to eventually end up in a position that offers an opportunity to apply a submission, they learned to wrestle to *position* and wrestle to *submission*. No longer were my students faced with wrestling and not having a particular position in mind. The position flow quickly taught them to map out little goals that led to a position of advantage. It is my hope that you benefit from the position flow the way my students have.

As I share with you the position flow, keep in mind where you begin. For once all twelve positions are completed, your training partner will be in position to repeat the same sequence on you. The position flow is great for warming up and reviewing the basics. When working with a partner you can each perform the position flow five times in a five-minute period.

Having position is being in control of your opponent to the point that you can submit him. With every submission attempt you must place your body properly in order to acquire a position of advantage, while your opponent is positioned to counter and escape. However, you must maintain proper posture and position when executing any submission technique.

In addition to applying the submission techniques in one of the twelve positions, you can effectively execute skills while transitioning from one position to another. Rarely will you attempt a submission technique without holding position. There will, however, be opportunities. These types of submission techniques still require you to enact proper technique along with correct positioning of your body in relation to your opponent.

As you progress in your understanding of submission skills, you will come to understand the importance of position, control and transition. Take ample time to thoroughly learn the twelve ground positions--*position flow*. Once you have learned the position flow, go back and review the details of each position by having your partner acquire the position as you attempt to escape. Give yourself approximately two minutes to drill each position, and the little, yet essential details needed to maintain each position will naturally surface.

### Position Flow

#### Stage One--Position One:

The bottom grappler pulls his partner close to him, eliminating as much space possible.

In *Figure 8*, the bottom grappler tightly hooks his left arm around his opponent's right arm.

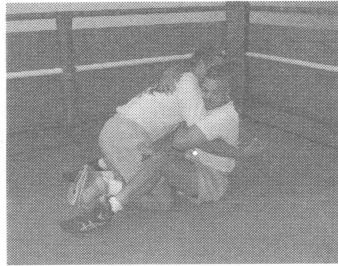


FIGURE 8

In *Figure 9*, he has his right hand placed over his opponent's right ear.

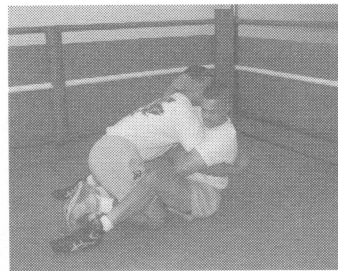


FIGURE 9

In *Figure 10*, the bottom grappler tucks his head upward and inside, placing his right ear on his right hand. The bottom grappler wraps his legs around his opponent's mid-section (closed guard) and uses his legs to help control the space. *The bottom grappler has the closed space guard position.*

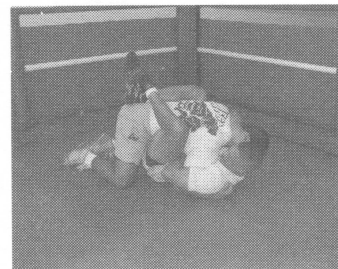


FIGURE 10

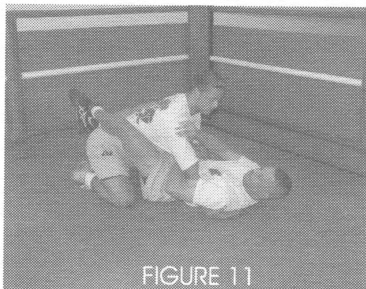


FIGURE 11

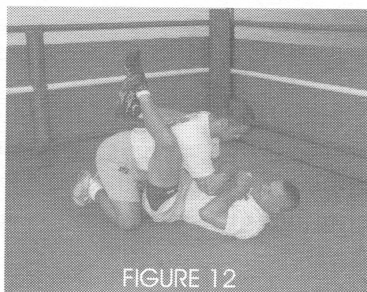


FIGURE 12

### Stage Two--Transition:

The bottom grappler squeezes his legs around the top grappler's waist and pushes him away while slowly allowing his right arm to extend (*Figure 11*).

Once the top grappler's arm is extended, the bottom grappler grabs his right wrist with his left hand, simultaneously hooking the elbow with his right hand (*Figure 12*).

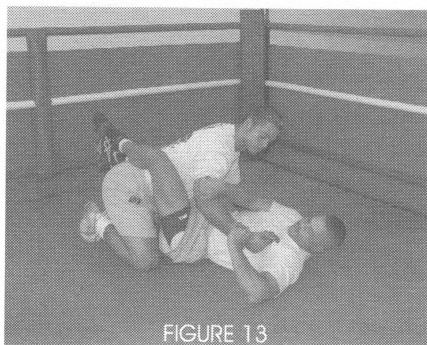


FIGURE 13

### Stage Three--Position Two:

The bottom grappler has created space between his chest and that of his opponent. In *Figure 13*, the bottom grappler maintains a closed guard and controls his opponent's right arm. Having position in the open space guard simply means capturing your opponent's arm. If you are not controlling your opponent's arm, you do not have position. *The bottom grappler has the open space guard position.*

## *Ground Positions of Advantage*

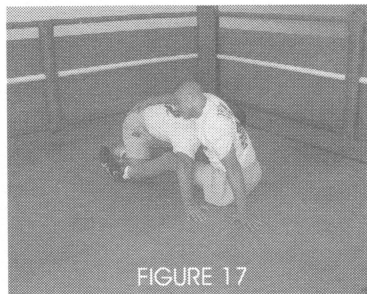
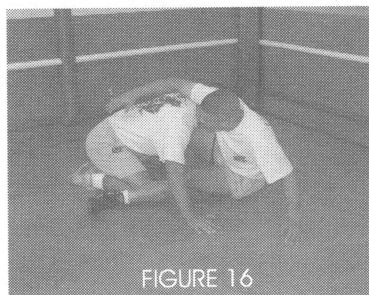
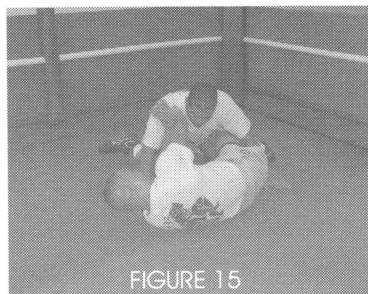
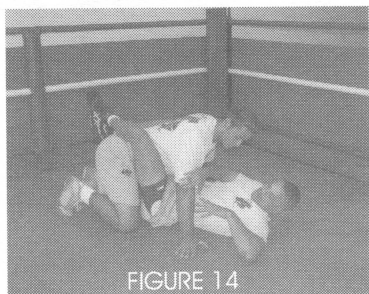
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### **Stage Four--Transition:**

The bottom grappler places the top grappler's right hand to his left side (*Figure 14*).

He then pushes with both hands on the top grappler's right shoulder, moving his hip away and to the right (*Figure 15*).

Once the bottom grappler has created enough space, he reaches over the right shoulder of the top grappler with his right arm and posts with his left (*Figure 16*).



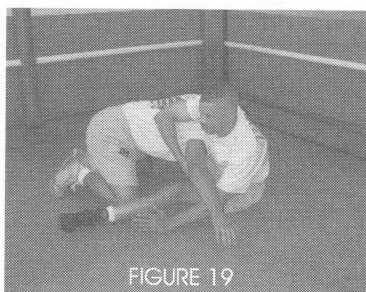
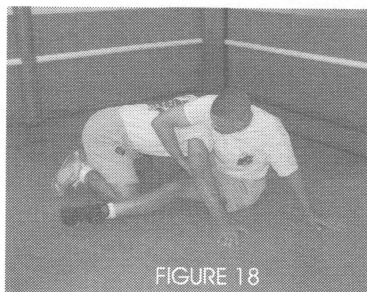
### **Stage Five--Position Three:**

The bottom grappler quickly moves his opponent's head to the right and scoots his hips away from his opponent. He then posts his left hand behind him and reaches over the top of his opponent as seen in *Figure 17*. The bottom grappler has the over-the-top position.

### **Stage Six--Transition:**

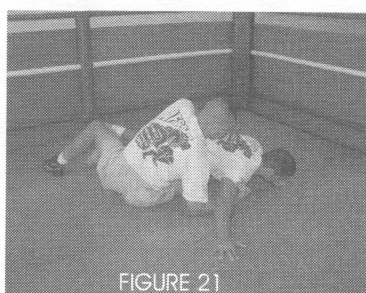
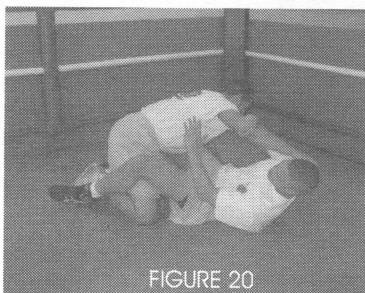
The bottom grappler takes his right hand and overhooks the right arm of his opponent (*Figure 18*).

He then positions his left arm inside of his opponent's right (*Figure 19*).



The bottom grappler now falls backward and ducks under his opponent's right arm (*Figure 20*).

The bottom grappler is now positioned to transition into position four (*Figure 21*).



## *Ground Positions of Advantage*

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### **Stage Seven--Position Four:**

The top grappler centers himself behind and on top of his opponent (**Figure 22**).

Hooking his legs inside his opponent, the top grappler positions his right arm across the throat and top of his opponent's left shoulder (**Figure 23**).

The top grappler then pummels his left hand under his opponent's left shoulder and grabs his left wrist (**Figure 24**) with a C-grip. *The top grappler has the rear mount position.*

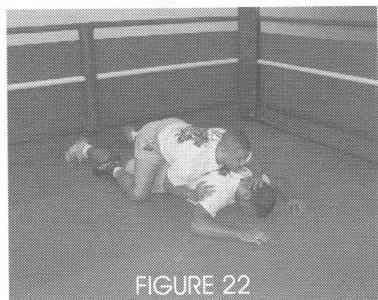


FIGURE 22

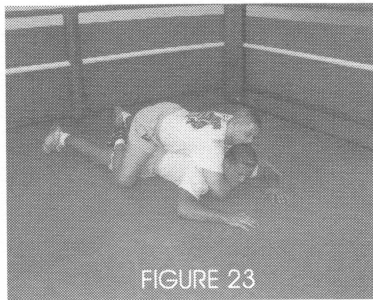


FIGURE 23

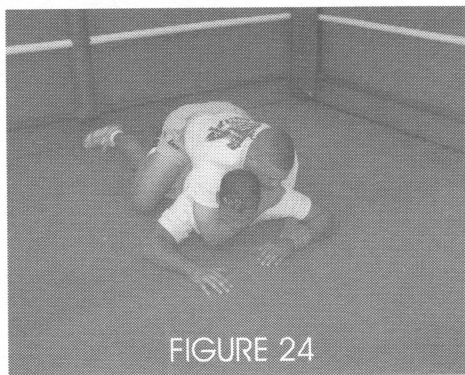


FIGURE 24

### Stage Eight--Transition:

The top grappler releases control of his opponent's left wrist and vacates the rear mount by shuffling his feet to the right (*Figures 25A, 25B, 25C, 25D and 25E*).

Once perpendicular, the top grappler maintains control of his opponent's left arm by keeping the cross-face, distributing his weight properly and positioning himself to come out in front and facing his opponent (*Figure 26*). Notice the top grappler's left hand placement as he transitions. *The top grappler has position.*

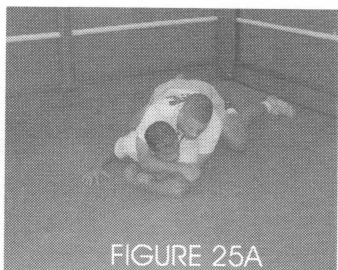


FIGURE 25A

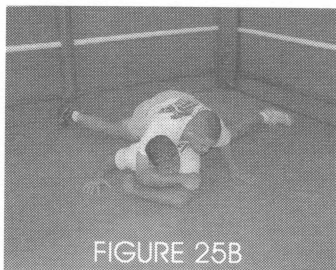


FIGURE 25B

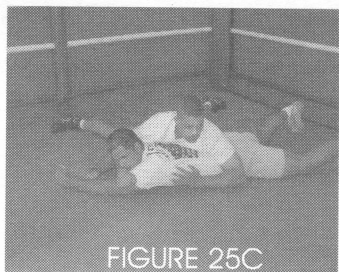


FIGURE 25C

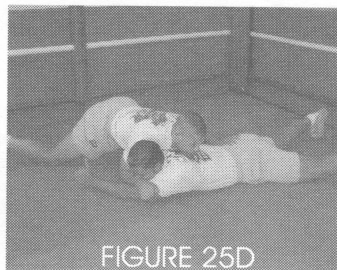


FIGURE 25D

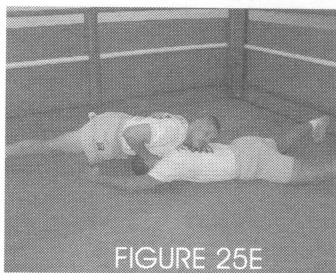


FIGURE 25E

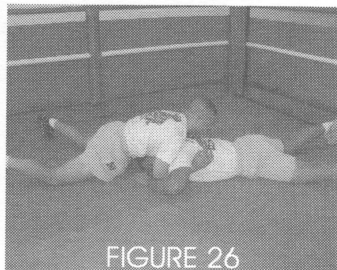


FIGURE 26

## *Ground Position of Advantage*

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### **Stage Nine--Position Five:**

The top grappler positions himself in front of his opponent and places his left palm in front of his opponent's right shoulder (*Figure 27*).

He then pummels his right hand under his opponent's left shoulder in a hooking fashion (*Figure 28*).

Sprawled out in front of his opponent, the top grappler remains square in front of his opponent with his weight properly distributed on top of his opponent's upper back (*Figure 29*). Notice how the bottom grappler's head is centered under the top grappler. *The top grappler has the sprawl position.*

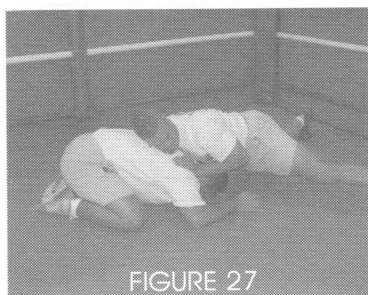


FIGURE 27

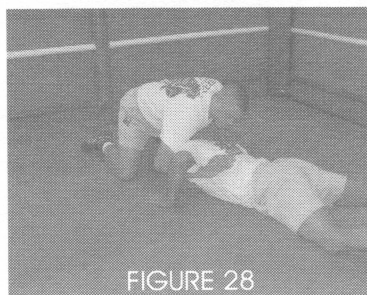


FIGURE 28

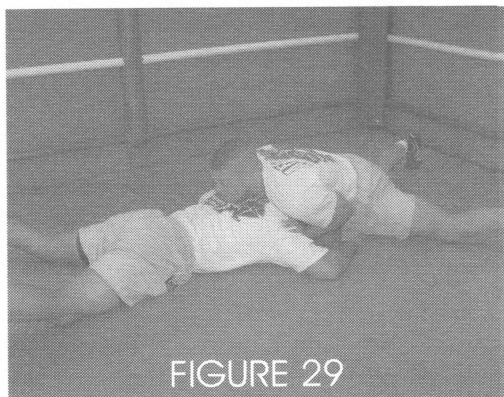


FIGURE 29

### **Stage Ten--Transition:**

The top grappler begins to position himself to toss his opponent onto his back by placing his right arm high on his opponent's back (**Figure 30**).

He then slides his left hand down to his opponent's right tricep (**Figure 31**).

The top grappler then posts his right leg up for leverage and pulls his opponent's right arm inward (**Figure 32**).

The top grappler now utilizes the push-pull method and turns his opponent over to his back for the next position (**Figure 33**). *The top grappler has position.*

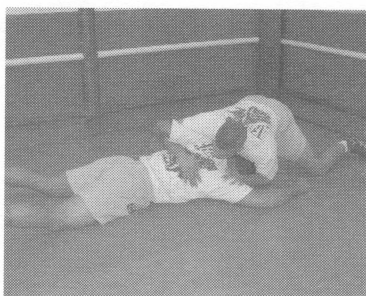


FIGURE 30

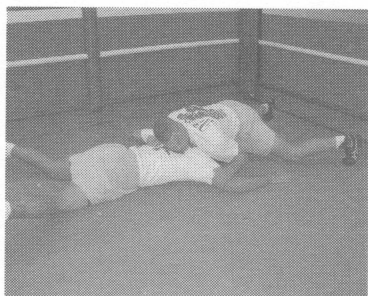


FIGURE 31

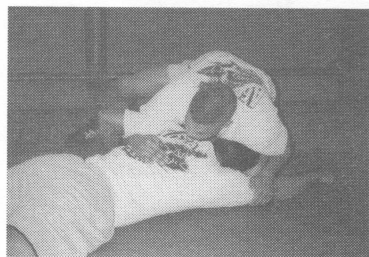


FIGURE 32

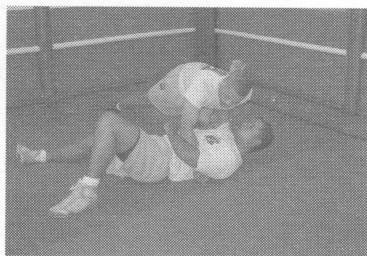


FIGURE 33

## *Ground Position of Advantage*

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### **Stage Eleven--Position Six:**

The top grappler maintains control of his opponent's right arm by keeping hold of it while turning him (*Figure 34*).

Keeping his opponent's right arm snug, he then positions his hip adjacent to his opponent's while posting his left leg up to push his hip inward (*Figure 35*).

As the top grappler positions himself sideways across his opponent's mid-section, he places his right wrist over his opponent's elbow joint and controls the arm (*Figure 36*).

While maintaining good body posture, the top grappler squeezes inward toward his opponent's hips by pushing in with his right elbow and hip (*Figure 37*). *The top grappler has the side mount position.*

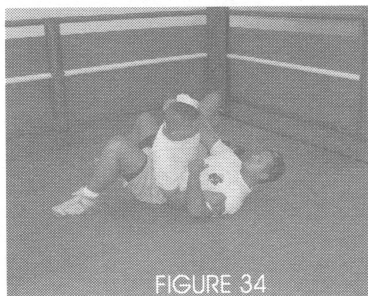


FIGURE 34

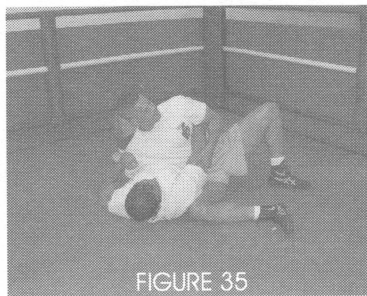


FIGURE 35

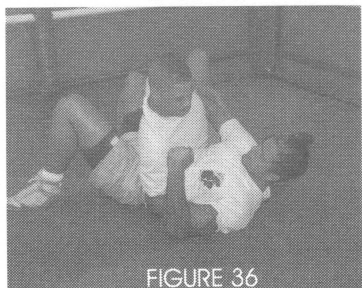


FIGURE 36

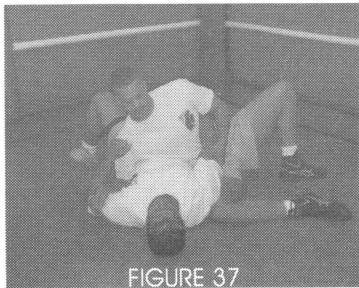


FIGURE 37

### **Stage Twelve--Position Seven:**

As the top grappler moves toward the bottom grappler's head, the top grappler continues clutching his left arm (**Figure 38**).

The top grappler then quickly locks his opponent's head by pummeling his right hand under and around his neck (**Figure 39**).

As the top grappler locks his opponent's head and arm, he switches legs and positions himself in what we term the "running-man" (**Figure 40**). *The top grappler has the side headlock position.*

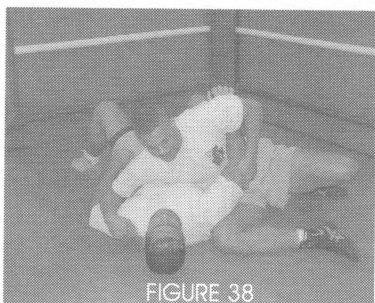


FIGURE 38

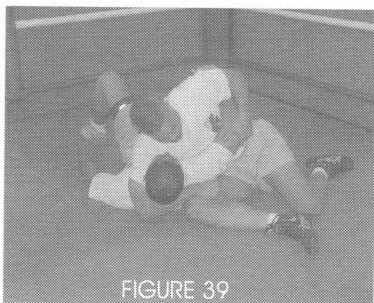


FIGURE 39

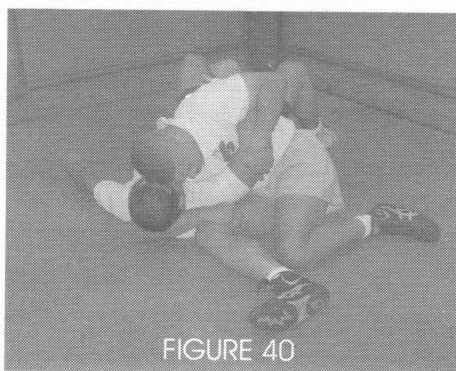


FIGURE 40

## *Ground Position of Advantage*

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### **Stage Thirteen--Transition:**

While keeping grasp of the bottom grappler's right arm, the top grappler leans forward and pulls upward (*Figure 41*).

The top grappler then switches his legs and distributes as much weight as possible on the bottom grappler's chest (*Figure 42*).

The top grappler quickly moves into the cross body position (*Figure 43*).

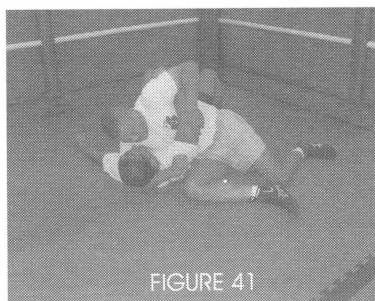


FIGURE 41

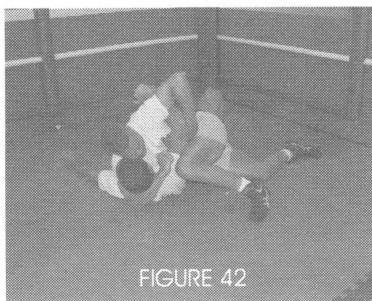


FIGURE 42

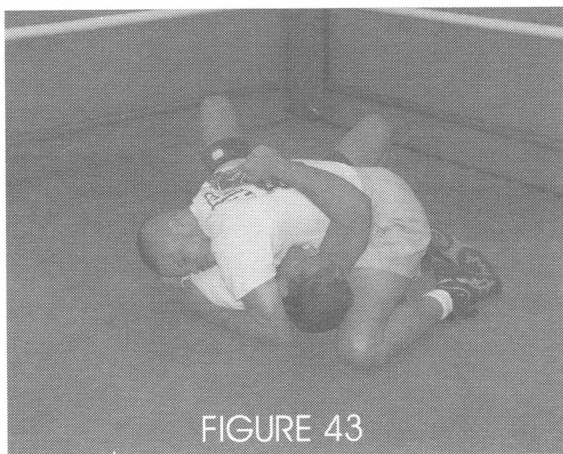


FIGURE 43

### **Stage Fourteen--Position Eight:**

The top grappler positions his heart directly over his opponent's heart (*Figure 44*).

The top grappler maintains a low center of gravity by crouching low and positioning his right arm next to the bottom grappler's right hip (*Figure 45*).

He then positions his left elbow next to the bottom grappler's neck (*Figure 46*). *The top grappler has the cross body position.*

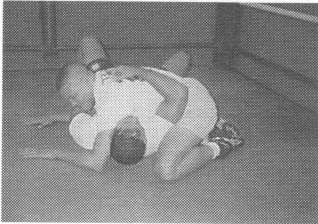


FIGURE 44

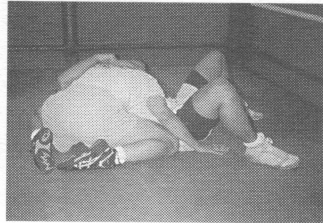


FIGURE 45

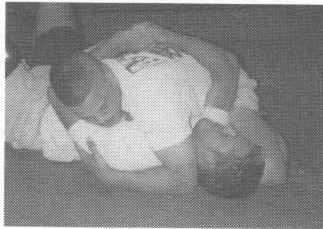


FIGURE 46

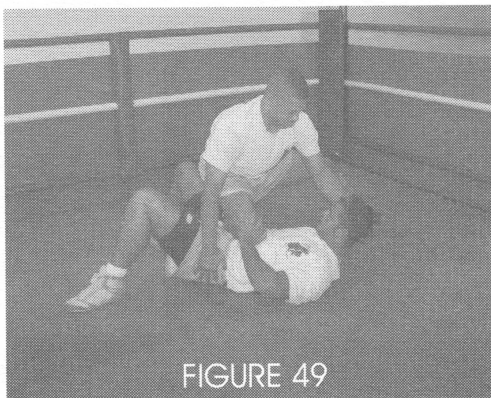
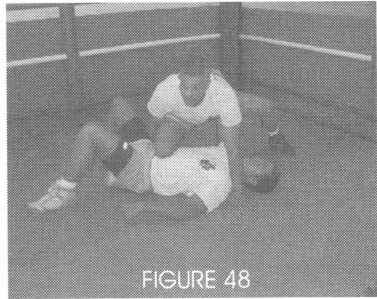
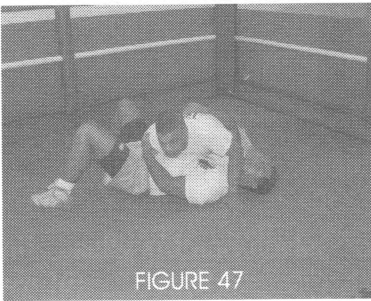
## *Ground Position of Advantage*

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### **Stage Fifteen--Transition:**

With his head up, the top grappler slides his left hand flush with the bottom grappler's neck and elevates himself upward placing his right knee atop the bottom grappler's stomach (*Figures 47 and 48*).

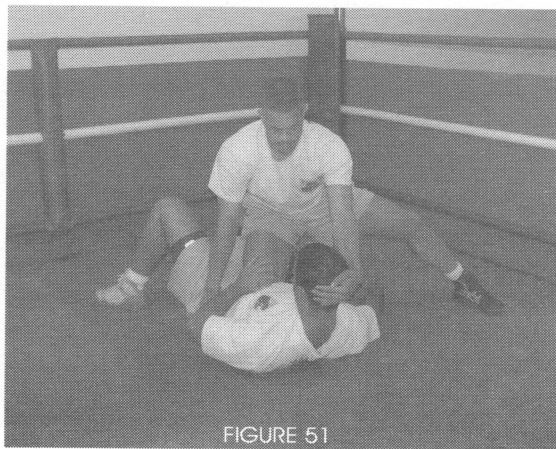
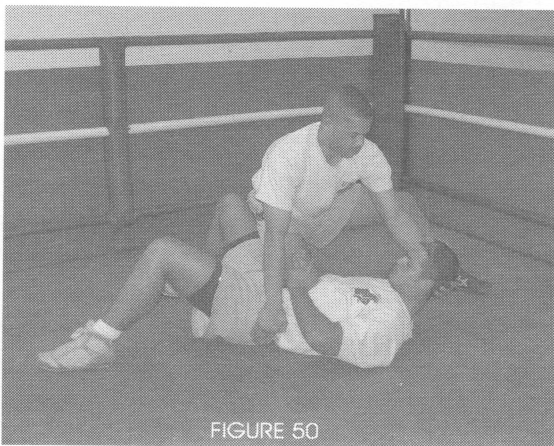
The top grappler quickly moves into the knee mount position (*Figure 49*).



### **Stage Sixteen--Position Nine:**

The top grappler positions his right hand beside the bottom grappler's left hip for control (*Figure 50*).

He then holds the bottom grappler's head, making it difficult for him to breathe (*Figure 51*). *The top grappler has the knee mount position.*



## *Ground Position of Advantage*

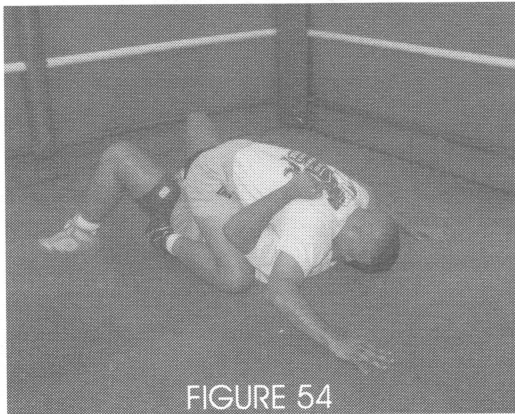
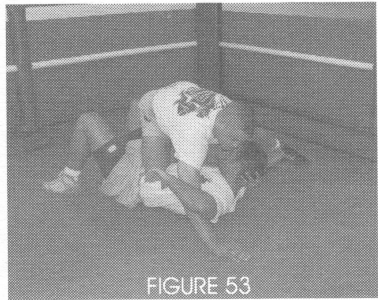
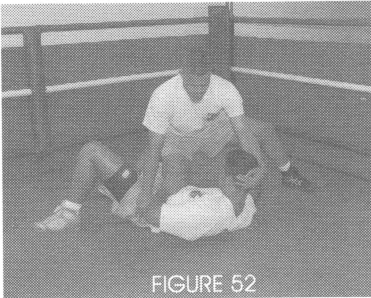
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### **Stage Seventeen--Transition:**

The bottom grappler places his left hand on the top grappler's knee hoping to relieve the pressure on his stomach (*Figure 52*).

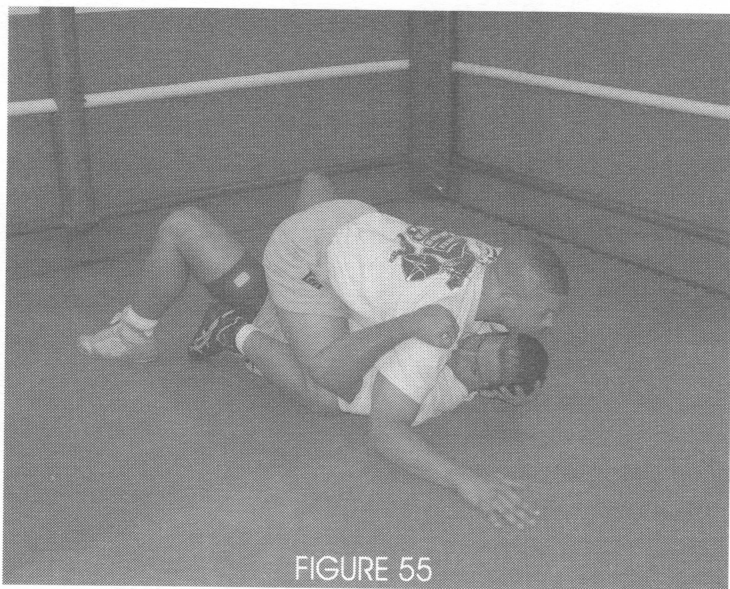
The top grappler then positions his right forearm inside the bottom grappler's left arm and moves his elbow toward his ear (*Figure 53*).

Lastly, the top grappler slides his right shin across the mid-section of the bottom grappler to attain the mount position (*Figure 54*).



### **Stage Eighteen--Position Ten:**

The top grappler centers himself over his opponent and distributes his weight on the grappler by lowering himself (*Figure 55*). Take notice of the top grappler's knee position. *The top grappler has the mount position.*



## *Ground Position of Advantage*

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### **Stage Nineteen--Transition:**

The top grappler prepares to dismount the bottom grappler by placing his left forearm next to his opponent's left ear (*Figure 56*).

The top grappler straightens his left leg and drops his hip (*Figure 57*).

He then places his left hand on the bottom grappler's right hip joint and swings his right leg high and around to his rear for balance (*Figure 58*).

The top grappler then brings his left leg under his right to establish the tower mount position (*Figure 59*).

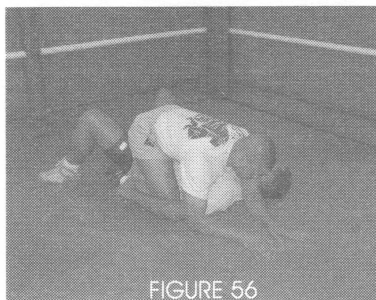


FIGURE 56

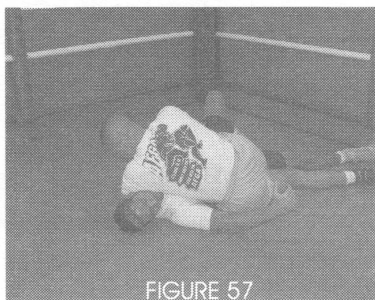


FIGURE 57

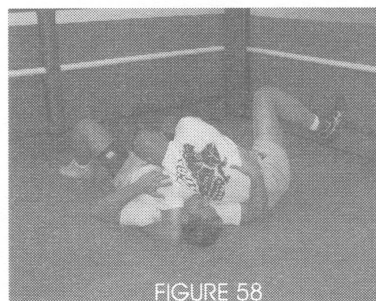


FIGURE 58

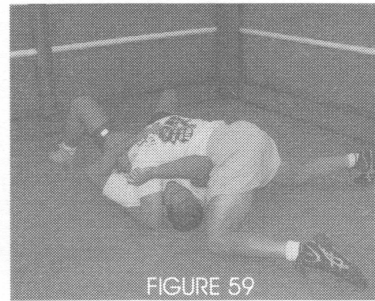
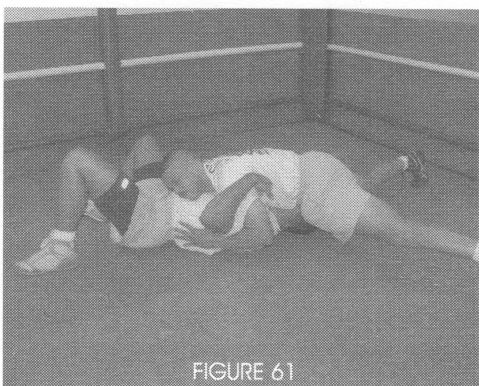
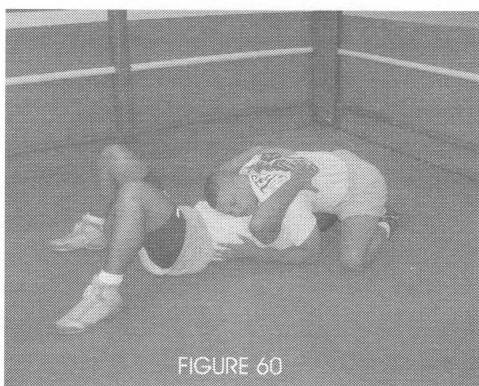


FIGURE 59

### **Stage Twenty--Position:**

The top grappler positions both arms under his opponent's arms (*Figure 60*), while distributing his weight evenly.

He assures the bottom grappler's head is positioned in between his legs while placing his hip directly over his opponent's nose (*Figure 61*). *The top grappler has the tower mount position*



## *Ground Positions of Advantage*

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### **Stage Twenty-one--Transition:**

The top grappler withdraws his left arm and traps the bottom grappler's left arm (*Figure 62*).

He then leverages the bottom grappler's right arm (*Figure 63*) out of the way.

The top grappler proceeds by rolling to his right, remaining close to the bottom grappler until he gets to his legs for the outside position (*Figure 64A and 64B*).

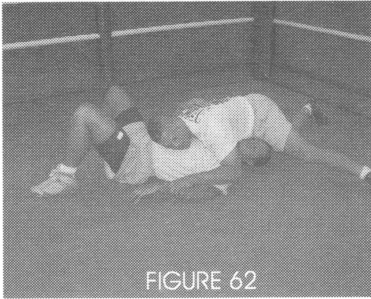


FIGURE 62

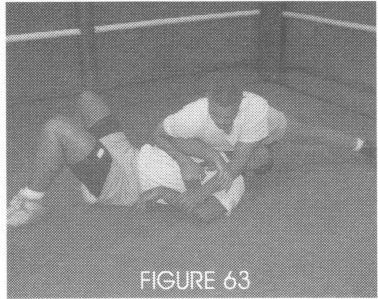


FIGURE 63

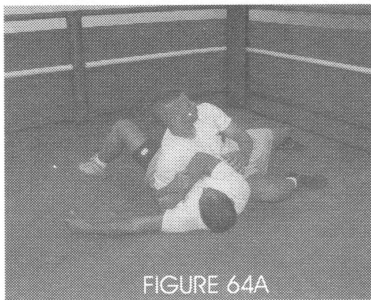


FIGURE 64A

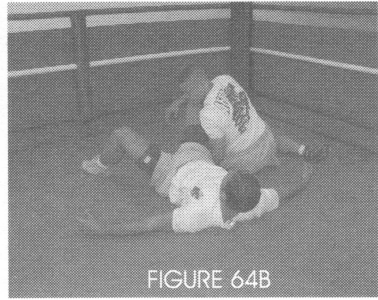
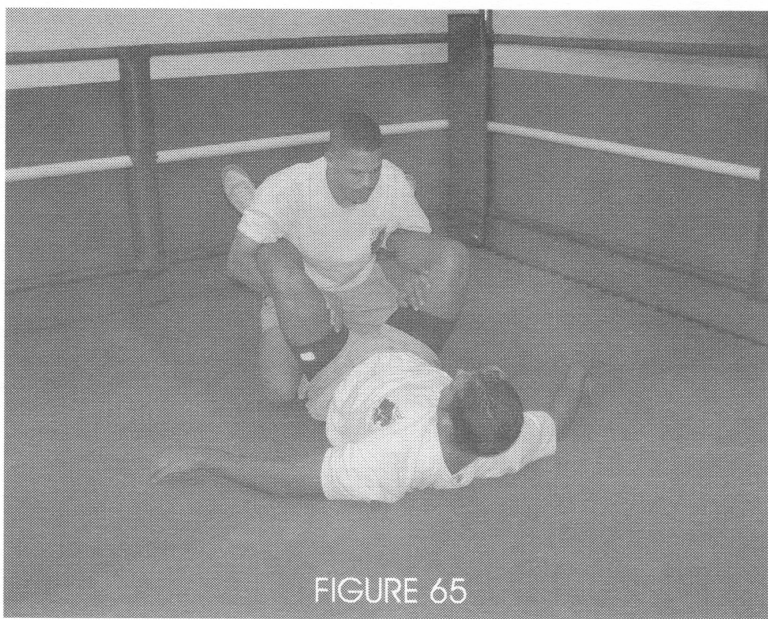


FIGURE 64B

### **Stage Twenty-two--Position:**

In the last position, the top grappler places himself in-between the bottom grappler's legs, keeping hold of them and assuring his body is positioned between his ankles and knees (**Figure 65**). *The top grappler has the outside guard position.*

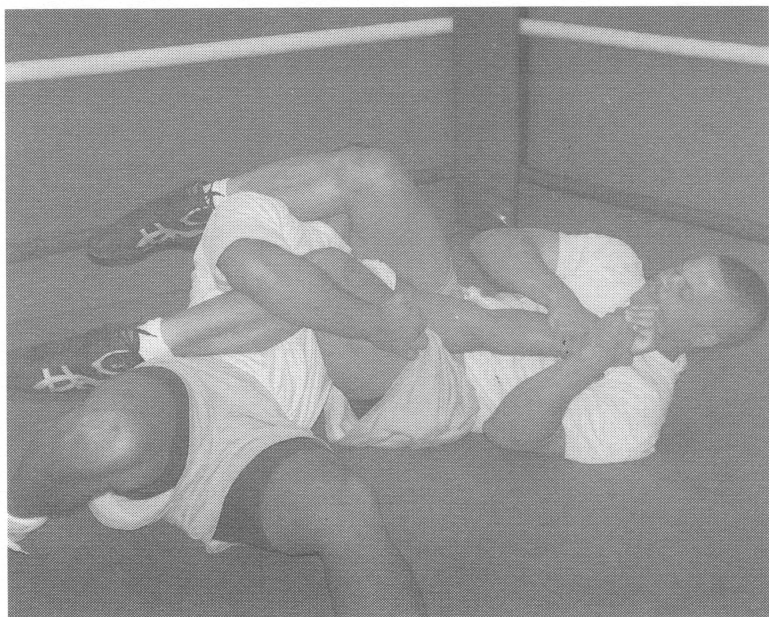


## *Ground Positions of Advantage*

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In closing, it is important for you to understand that with every position comes the opportunity for a submission. However, a submission is not possible without proper position. In order to progress in submission wrestling® skills, you must thoroughly understand the *position flow* . . . the twelve ground positions of advantage.

Once this is attained, you must then begin applying submission techniques from each position. Avoid repeating submission techniques, and challenge yourself to perform at least five submissions from each position. And the same goes for transitioning. Even when transitioning, you can maintain control of your opponent by distributing your weight effectively and reducing the amount of space between him and you. For example, in stage six, you can easily position yourself for a common arm bar.





## *Chapter Seven*

# **Submissions**

In order to assure progression in submission wrestling<sup>®</sup> and the grappling arts, you must thoroughly comprehend what is meant by submission. All too often, martial artists neglect studying why a specific technique or maneuver works. It is usually taken for granted that if I twist and pull on my opponent's arm or leg, eventually I will force him to submit. This may be true when competing against a novice, however you will definitely need to apply your submission with skill, purpose and direction on a worthy opponent.

Regardless of how you currently perceive what causes one to submit, let's examine the understructure of why such techniques as arm bars, ankle locks and rear chokes force the opposition to tap out! Obviously, pain plays a vital role in bringing about a submission, however, people run from pain. Your opponent is not going to give up easily. He will make every effort to escape your hold, making your ability to maintain proper control and position difficult.

In the grappling arena, such submissions as an arm bar, rear choke, heel hook, knee bar, ankle lock, shoulder crank and calf press are widely used. In keeping with these submissions, one of four areas of the body will usually be attacked in order to successfully spur a tap out: 1) breathing; 2) bone-joints; 3) tendons; and 4) muscles. Learning the underlying essentials of how to effectively submit your opponent requires an in-depth study and comprehension of these four components.

### **Breathing**

The number-one living essential required to function is oxygen! If for one reason or another oxygen does not avail itself to you, you will quickly find yourself either delirious, unconscious or dead, depending of course on how long you go without air.

Attacking your opponent's breathing ranks high on the priority list when it comes to forcing him to submit. This is the primary reason you're taught on the first day of submission wrestling® to avoid exposing your back to your opponent. If your opponent properly positions himself behind you, he has a good chance of applying a rear choke. This choke (*Figure 66*) interrupts the flow of blood which carries oxygen to the brain, causing you to quickly lose consciousness. Once correctly applied, whoever is being choked with this submission technique must either go unconscious or tap out!

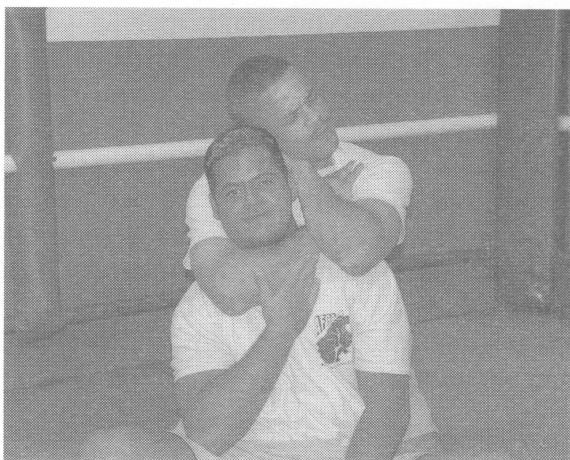
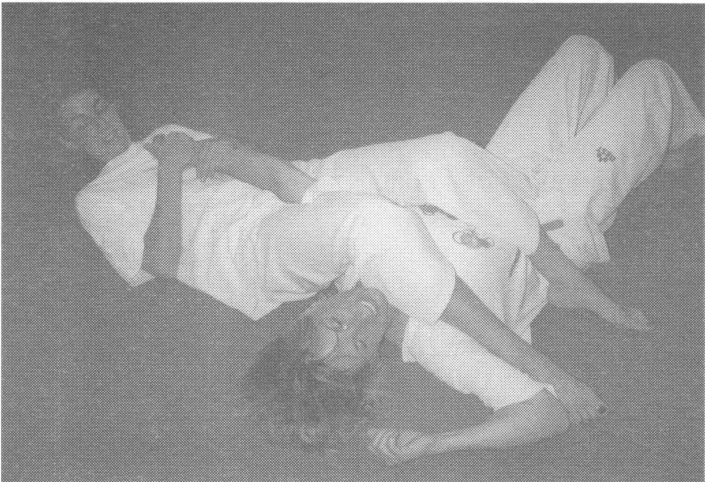


FIGURE 66

### Bone-Joints

The most common submission technique applied in submission wrestling® is the arm bar, which can be applied from various angles while both standing and on the ground. An arm bar submission consists of merely positioning the elbow joint in a close-packed position. The same elements that make an arm bar capable, or better yet, an elbow lock (attacking the elbow joint), remains the same for the knee, wrist, ankle and most of the two hundred individual joints throughout the body.

At any joint, movement into the close-packed position causes the joint capsule and major ligaments supporting the joint to twist, which in turn causes an approximation of joint surfaces. With the elbow joint, an elbow lock is reached when the arm is extended. Once the close-packed position is reached, no further movement in that direction is possible. If further force is added, like that of applying pressure to the elbow joint in an arm bar, and the opponent does not tap out, either a joint will dislocate or the bone must give, or both.



*An arm bar can be applied  
from various positions.*

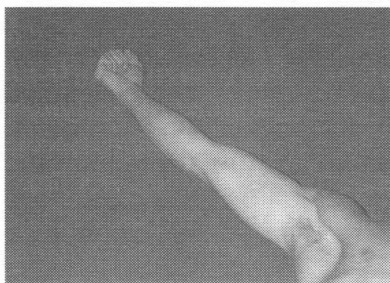


FIGURE 67  
(Close-Packed Position)

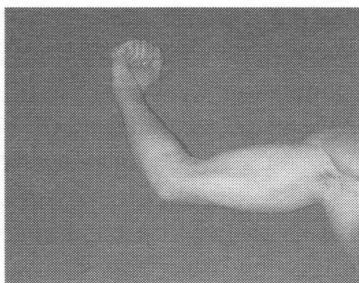


FIGURE 68  
(Loose-Packed Position)

Generally speaking, most fractures and dislocations occur when a joint is in the close-packed position (*Figure 67*). On the other hand, most capsular or ligament sprains occur when the joint is in a loose-packed position (*Figure 68*). A loose-packed position of a joint is any position other than the close-packed position. This is because the tight fit of the adjoining bones in the closed-packed position causes forces applied to the joint to be taken up by the bones rather than by the supporting structures at the joint.

To better understand the specifics of joint damage, I encourage you to arrange a meeting with a chiropractor. Sit down with him or her and come to better understand the joint structure and types of damage that may occur when someone intentionally applies force to a specific joint that is in a close-packed and loose-packed position. If you are not sure of how to inquire about such joints, simply share with your chiropractor this chapter--after which he or she should be able to better help you.

### **Tendons and Muscles**

When it comes to attacking tendons and muscles, I can't help but cringe when I reflect back on how and when I tore my Achilles tendon. Though my Achilles rupture was not by way of grappling, I can sincerely appreciate the liability of not being able to readily move about and have use of all my tendons and muscles. On that account, when I engage in submission wrestling® I eagerly and aggressively seek out an attack of my opponent's Achilles tendon or calf muscle.

Forcing your opponent to submit by attacking a tendon or muscle is highly dependent upon his pain threshold. Everyone is unique and registers a different degree of pain. However, there are many people who can't tell the difference between when the submission is merely a discomfort or when it is about to cause a strain. For this reason, it is my recommendation that while training in submission wrestling® you utilize **PAIN** as a warning sign . . . everyone is supposed to feel pain when in physical jeopardy.

A high-percentage submission technique is the Achilles (lock) press. By pressing the bony area of your forearm up against your opponent's Achilles tendon (*Figures 69A and 69B*)--while keeping hold of his leg and arching your back--the pain threshold is so high that he will likely submit. With an Achilles press you simultaneously cause pain and discomfort to your opponent's ankle and smaller joints located in his instep which could likely bring about a sprain.

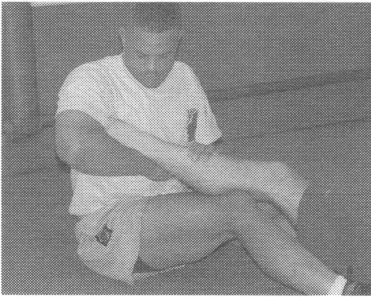


FIGURE 69A

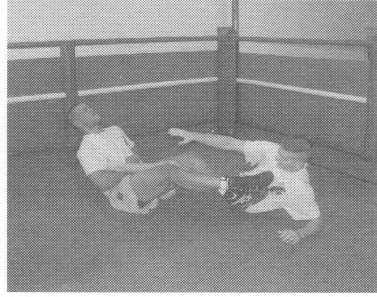


FIGURE 69B

You are more likely to submit your opponent by attacking the larger muscle groups. Larger muscles cover more surface area and are therefore more prone to attack. For example, a calf press is more likely to force your opponent to tap out (*Figures 70A and 70B*) than simply squeezing his biceps. The reason is quite simple--muscles contain pain receptors. Pain receptors are nerves within your muscles and tendons that receive and communicate pain sensations to the brain. These nerves are called "free nerve endings." Free nerve endings are found throughout the body wherever you find muscles and tendons. You can attack free nerve endings with the application of direct pressure.

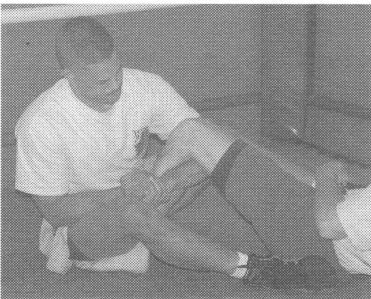


FIGURE 70A

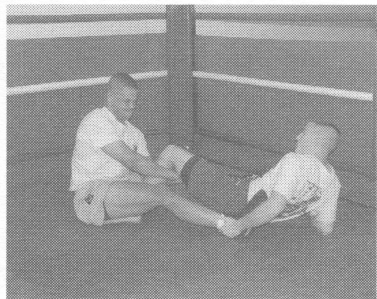


FIGURE 70B

### **Closing**

Much can be said about submissions, however, only through daily practice will you come to better understand what makes certain techniques work. By taking initial steps toward comprehending the human anatomy, which includes the aforementioned categories, then and only then will you begin to truly appreciate the science of submission wrestling®. As I did with my chiropractor, Dr. Marie McCreary, D.C., you too can sit down with a doctor and investigate the theories of why your opponent taps out when you attack his breathing, bone-joints, tendons and muscles.

### ***DETAILS TO REMEMBER***

1. A sprain is the result of joint capsule or ligament damage.
2. A strain is the result of muscular and tendon damage.
3. Fracture or dislocation of the joint occurs when your opponent's joint is in a close-packed position.
4. Capsular or ligament sprains occur when your opponent's joint is in a loose-packed position.
5. It is important for the person being submitted to tap out as soon as he or she experiences pain, for the ligaments and joint capsules have less pain receptors than muscles and tendons. With this being the case, ligaments and joint capsules may be damaged even in the absence of severe pain.
6. Torn ligaments, tendons and cartilage in joints heal very slowly because they have relatively few blood vessels. In fact, most cartilage is avascular and may not heal at all.
7. Pain is a symptom that damage is occurring.
8. Always make safety a priority while training--keep your opponent's welfare in mind.



## *Chapter Eight*

# **Counters, Reversals and Escapes**

Since the debut of the UFC in November, 1993, when Royce Gracie, Brazilian jujutsu specialist, demonstrated the effectiveness of the clinch and ground fighting, the martial arts industry was changed forever. After all, as you may already know, Royce Gracie and the UFC introduced the world to submission fighting skills. Now here to stay, submission wrestling® is in demand!

Instructors and students alike are eagerly pursuing submission skills like never before. But regardless of whether or not the likes of Royce Gracie or Frank Shamrock reside in your neighborhood, submission wrestling® skills are being sought-after for the need to establish a reality-based self-defense arsenal. On that note, acquiring effective hand-to-hand fighting skills for both standing and on the ground are in demand; however, the demand is not being supplied.

To contend with the lack of highly skilled submission wrestling® instructors not readily available in all communities, grappling buffs are learning in garages and through seminars and workshops. Others are learning from events like the UFC, instructional videocassettes and magazines. Nevertheless, because the consciousness of grappling is so high in the martial arts industry, students everywhere are pursuing instruction to develop their submission wrestling® skills.

Despite the fact that more and more submission wrestling® clubs are opening up and expanding outside of commercialized martial arts schools, the kicking and striking arts are not far behind in adding the submission

skills necessary to contend with the forever expanding demand to become a complete fighter. Many traditional instructors, while successful in their own right, have little or no submission wrestling® knowledge or experience. Their position of prestige and authority tends to detract from the likelihood that they'll take action toward acquiring the assistance of a submission specialist who can effectively educate them. However, several instructors are beginning to break down barriers and become educated in the science of submission wrestling®--making the attainment of such skills more common.

As more martial artists don the grappling hat--whether expert or beginner--there will be common submission techniques executed on a routine basis. In this chapter I illustrate twelve of the most common submission wrestling® techniques performed, in addition to either a counter, reversal or escape for each one.

As with any counter, reversal or escape, you should keep in mind that there is generally a counter for every counter, a reversal for every reversal, and having to contend with your opponent from a neutral position after he escapes. It should be pointed out that many of the submission wrestling® techniques illustrated can be applied and countered on the ground and while standing, and while wearing a uniform, singlet or merely shorts. Submission wrestling® techniques are often effective unless your opponent quickly counters, reverses or escapes. To better understand this chapter it is vital that you first comprehend the meaning of a counter, reversal and escape when engaged in submission wrestling®:

**Counter:** To counter is to stop the advancement of a submission and/or position of advantage attempt.

## *Counters, Reversals and Escapes*

**Reversal:** To acquire a reversal is to escape a compromising position and immediately attain a position of advantage.

**Escape:** To escape is to extricate a position of advantage and/or submission hold, and attain a neutral position.

### *Five Basic Counters*

#### **Counter #1--Single Leg Arm Bar**

You find yourself on your back with your arm extended. Your opponent has one leg across your neck and his opposite foot up against your side (*Figure 71*). To counter this submission technique, immediately bring your knees to your chest and extend your legs upward (*Figure 72*). Once you're fully extended, fall sideways toward your opponent's head, landing in a cross-body position (*Figures 73A, 73B and 73C*).

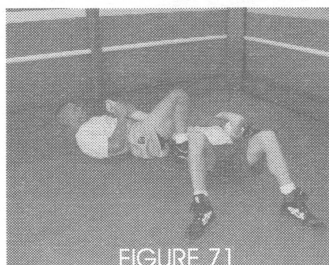


FIGURE 71

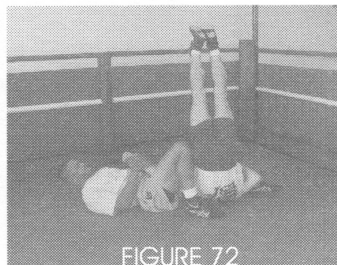


FIGURE 72

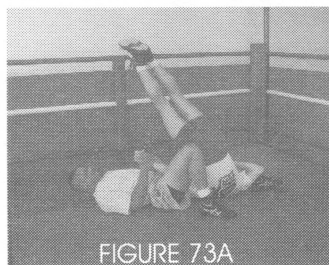


FIGURE 73A

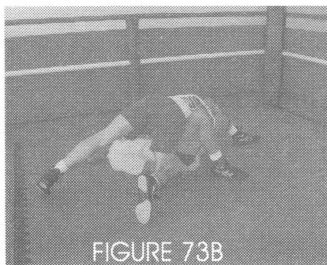


FIGURE 73B

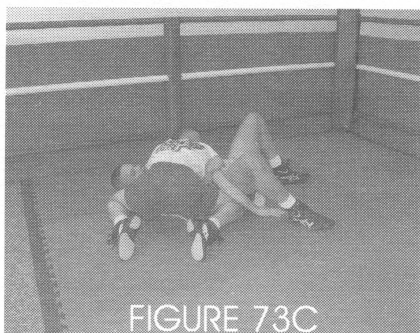


FIGURE 73C

### Counter #2--Cross Choke

You find yourself on your back wearing a grappling jacket. Your opponent is mounted on top of you forcing his hands into the collar of your jacket in order to execute a cross-choke submission (*Figure 74*). To counter this submission, immediately squeeze your hand in between his hand and your neck (*Figure 75*).

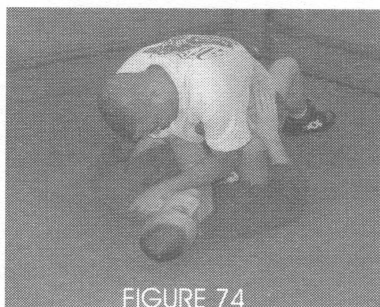


FIGURE 74

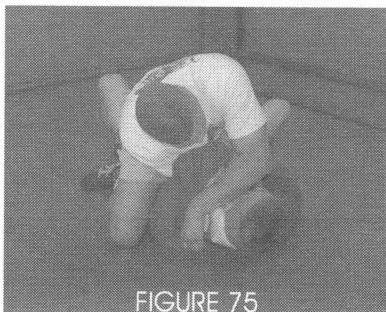
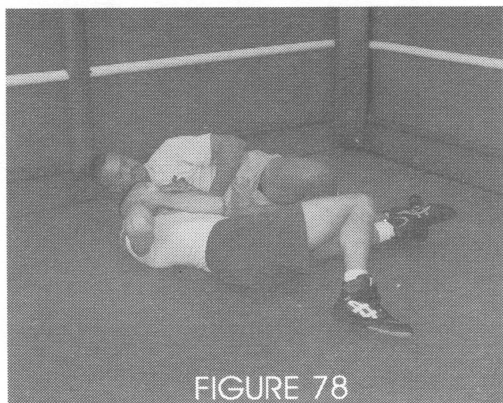
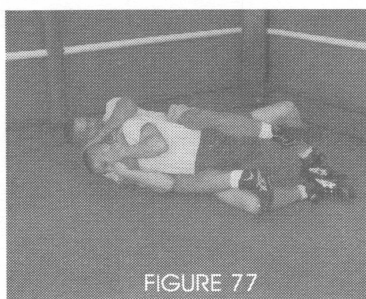
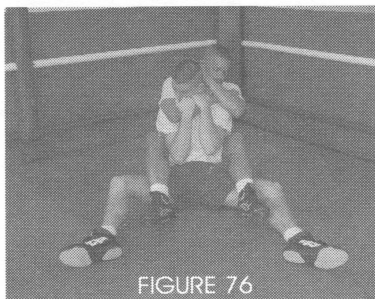


FIGURE 75

### **Counter #3--Rear Naked Choke**

When this technique is applied correctly, there are few opportunities for defense. The first hope is your opponent will not apply the submission technique correctly. However, if the technique is applied properly, you must immediately drop your chin down and toward the side of the arm wrapped around your neck (*Figure 76*). At this point, position yourself on your side (*Figure 77*) and quickly turn into your opponent (*Figure 78*), taking you out of position to be choked from behind. Then quickly scramble for position of advantage.



### **Counter #4--Triangle Choke**

The infamous triangle choke has captured many opponents, forcing them to submit. Once you find yourself in this highly effective submission choke, you must immediately reposition your arm from **Figure 79** to **Figure 80**. If the opponent has your right arm trapped, you should begin circling right as you pull yourself closer to your opponent while back-arching (**Figure 81**).

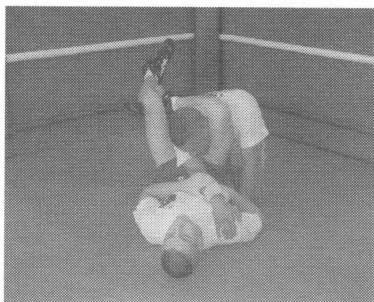


FIGURE 79

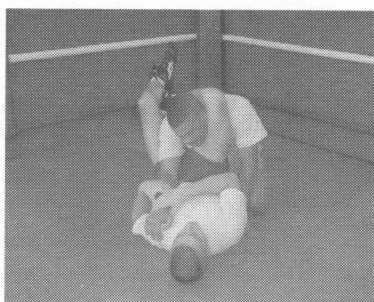


FIGURE 80

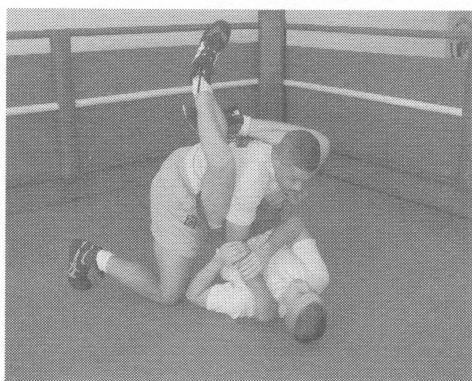


FIGURE 81

## *Counters, Reversals and Escapes*

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It is important that you maintain good posture and keep your head above your opponent's knees. Once you have placed yourself out of position to be choked out, bridge your hips forward and clear his legs from around your body (*Figure 82A, 82B and 82C*) as you circle clockwise.

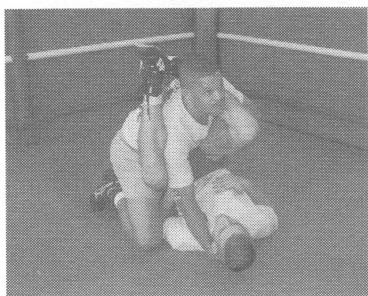


FIGURE 82A

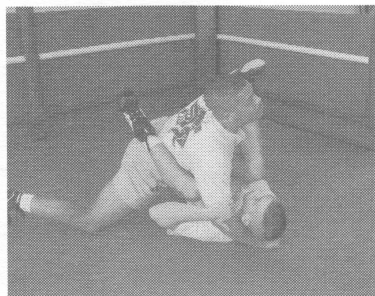


FIGURE 82B

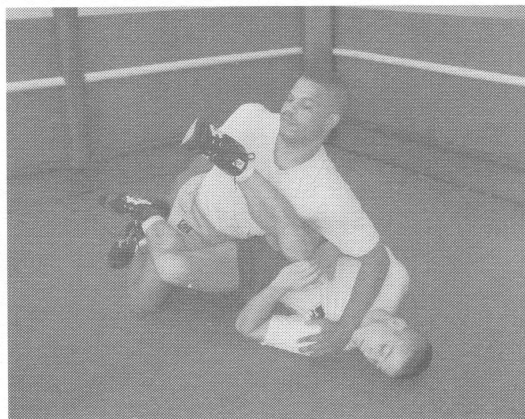
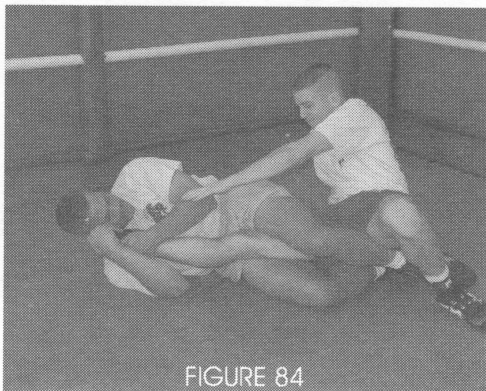
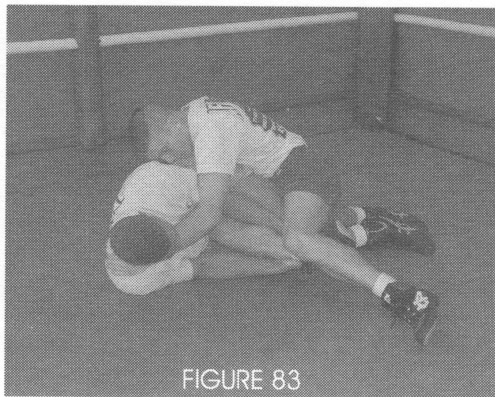


FIGURE 82C

### **Counter #5--Knee Bar**

As soon as you recognize your opponent's knee bar attempt, quickly fold your free leg over the lower shin of the leg being attacked (*Figure 83*). Once the leg is extended and your opponent attains a solid hold of your leg, possibilities are grim (*Figure 84*).



### ***Four Basic Reversals***

#### **Reversal #1--Standing Guillotine Choke**

While standing, you find your head trapped under your opponent's armpit. He has his forearm pressing into your throat, while lifting and leaning back (**Figure 85**). To counter this submission technique, you must first pummel your hand inside your opponent's arm opposite the side where your head is positioned (**Figure 86**). Second, you must pull your head upward while pulling down on the forearm pressed against your throat (**Figure 87**).

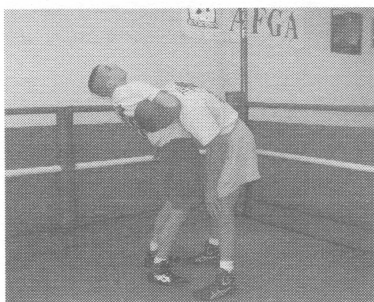


FIGURE 85

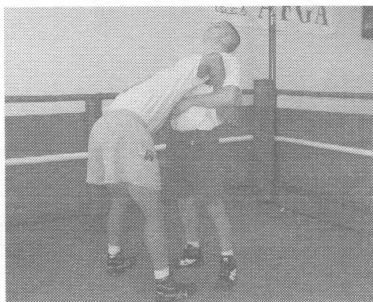


FIGURE 86

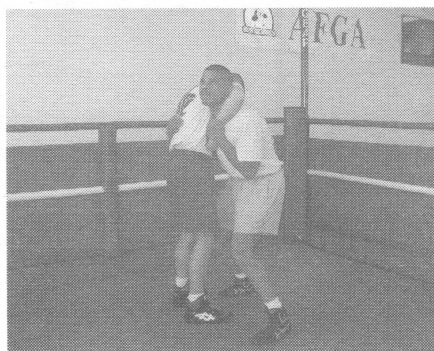


FIGURE 87

## ***Submission Wrestling®***

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Lastly, once you have secured a position to breathe, place your free hand between his legs and lift him up for the takedown (*Figure 88A, 88B and 88C*).

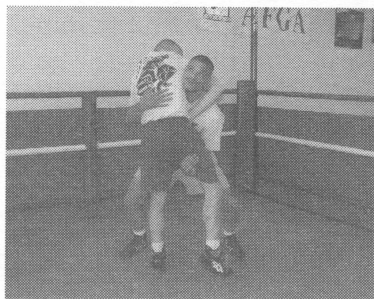


FIGURE 88A

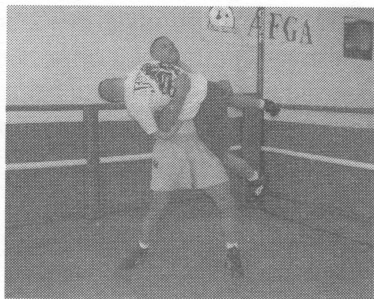


FIGURE 88B

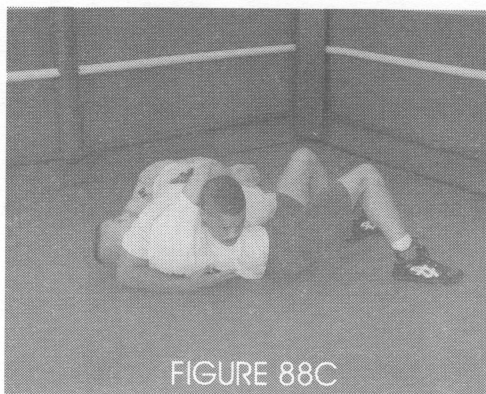


FIGURE 88C

### **Reversal #2--Achilles Tendon Lock**

Once your opponent positions himself for an Achilles tendon lock, quickly flex your foot to temporarily protect your Achilles (**Figure 89**). Immediately shove your leg forward and tilt your knee outward while beginning to move toward your opponent (**Figure 90**). During this critical moment you must move your opponent's legs and feet off your hip (**Figure 91**).

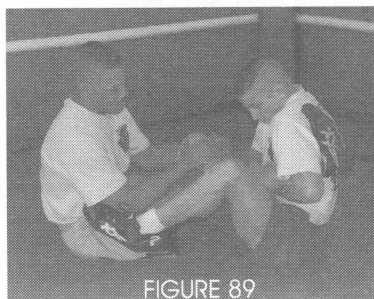


FIGURE 89

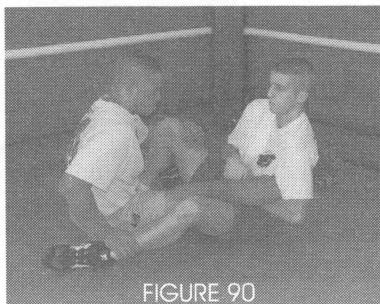


FIGURE 90

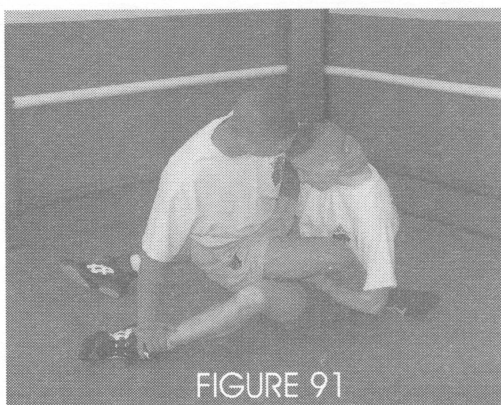
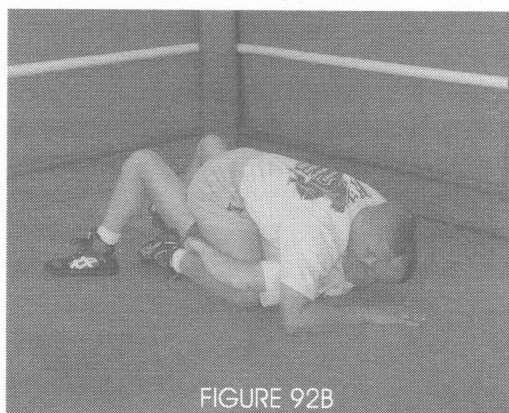
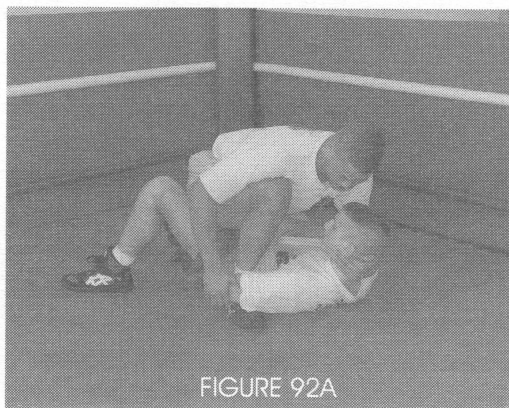


FIGURE 91

Grab anything; his arms, head, shoulder, etc., to leverage on and pull yourself forward. Once you have secured your opponent's attempt to lock your Achilles, quickly position yourself to the mount (***Figure 92A and 92B***).



### Reversal #3--Key Grip Shoulder Crank

The best reversal for this submission is executed before the final moments of the application (**Figure 93**). When your opponent begins to position himself for a shoulder crank, immediately hook his arm and apply a reverse shoulder lock (**Figure 94A, 94B, 94C and 94D**). Another basic counter to this submission technique is to simply straighten your arm (**Figure 95**).

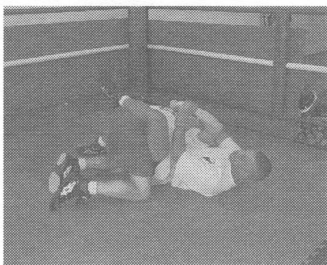


FIGURE 93

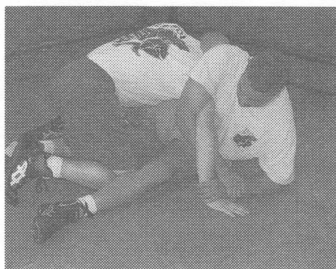


FIGURE 94A

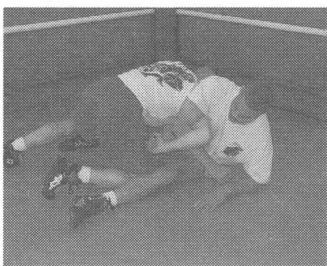


FIGURE 94B

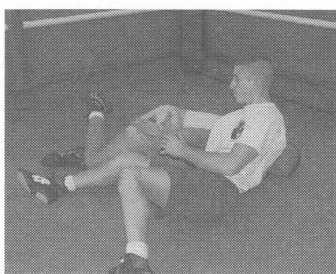


FIGURE 94C

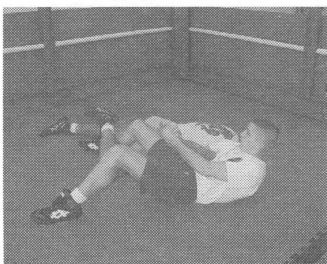


FIGURE 94D

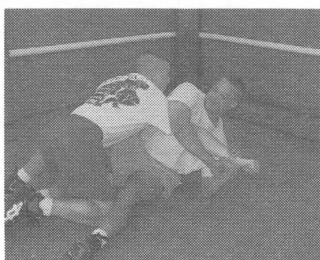
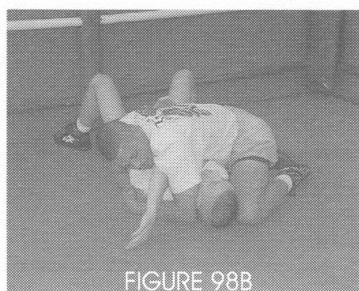
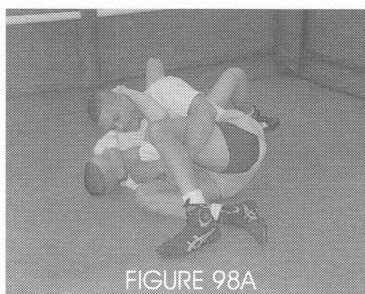
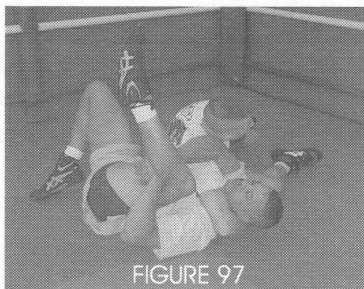
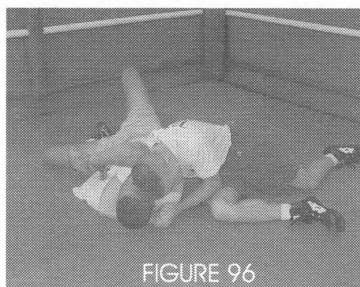


FIGURE 95

### **Reversal #4--Side Choke**

The side choke is a high percentage submission technique (**Figure 96**); however, it is easily countered by grabbing your own leg (**Figure 97**), then reversed by attaining the cross-body (**Figure 98A and 98B**).



### ***Three Basic Escapes***

#### **Escape #1--Heel Hook**

The heel hook can prove disastrous when not countered quickly (**Figure 99**). Once your opponent captures your foot and positions it for a heel hook, you should immediately straighten your foot out. Lastly, while rolling away from the force placed against your heel--place your opposite foot on your opponent's buttocks and pull your foot out (**Figures 100A and 100B**).

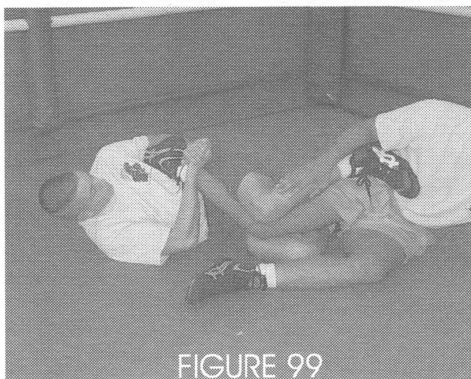


FIGURE 99

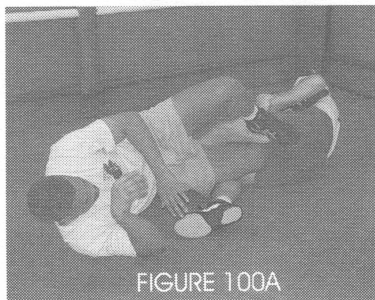


FIGURE 100A

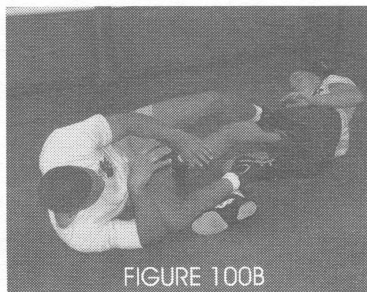


FIGURE 100B

### **Escape #2--Closed Guard**

The guard is one of the best positions one can attain (*Figure 101*). The defense against the guard varies depending upon how much space is established between you and your opponent. However, to escape the guard you must first insist on maintaining great balance . . . keeping your head lined up with the center of his body, and not allowing him to control your arms (*Figure 102*) or place his knees higher than your head. Bring your elbows close to your body and press them into the inner thighs of your opponent's legs (*Figure 103*).

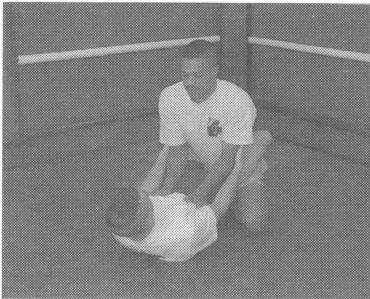


FIGURE 101

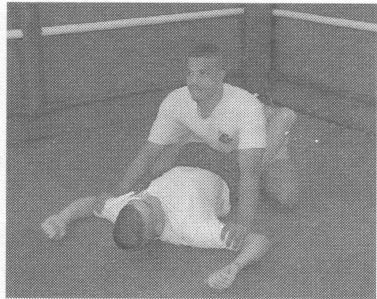


FIGURE 102

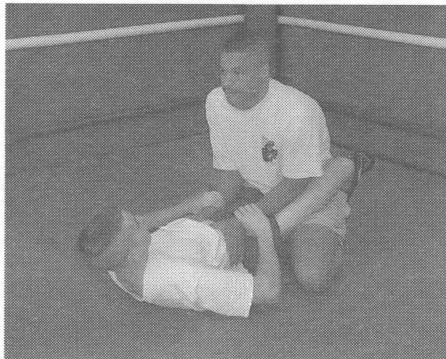
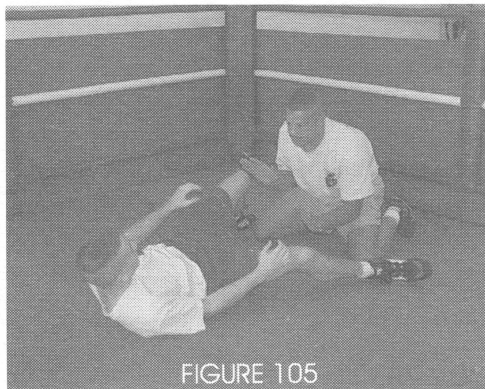
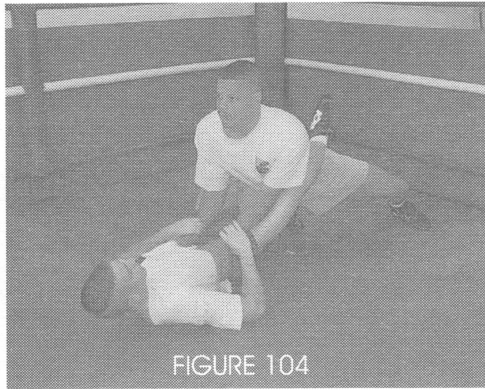


FIGURE 103

## *Counters, Reversals and Escapes*

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Cautiously, yet quickly, center your right knee under your opponent's buttocks and move backward (*Figure 104*). Once his legs are no longer crossed, immediately seize the neutral position (*Figure 105*).



### Escape #3--Closed Guard

Again you find yourself in this dominating position--the guard. Remember . . . stay square and centered, keep your balance, and maintain control of your arms. To begin this escape, grab your opponent's left wrist (*Figure 106*). Keeping everything tight, you then come up on your left foot (*Figure 107*). Once he grabs your left leg with his right hand, immediately grab his right knee with your left hand (*Figure 108*).

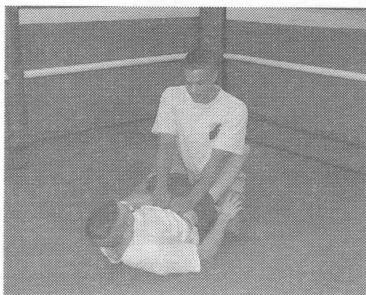


FIGURE 106

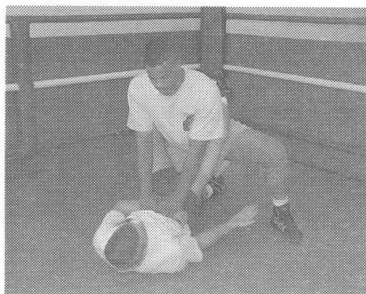


FIGURE 107

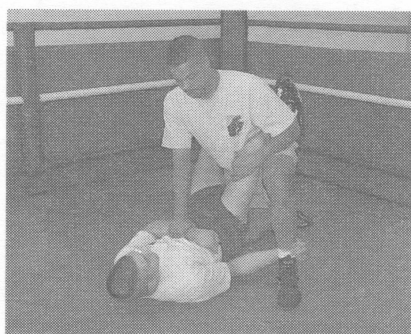


FIGURE 108

## *Counters, Reversals and Escapes*

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Without delay, simply step over his body with your left leg, breaking his guard (**Figure 109**). You can now attain the neutral position. However, your opponent may open his guard once you attempt to step over his body (**Figure 110**), in which case you could now escape to a neutral position.

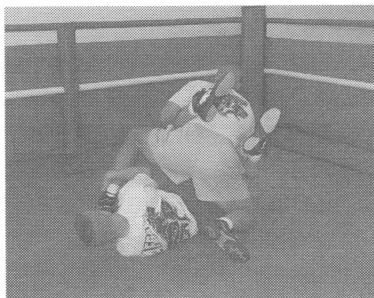


FIGURE 109

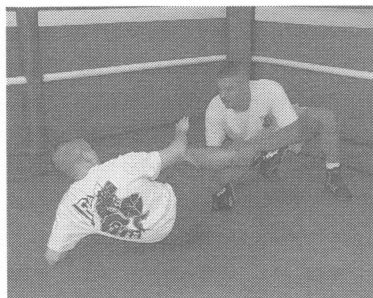


FIGURE 110

*The importance of body-positioning, timing, flexibility, strength and cardiovascular activity play a significant role in the success of these counters, reversals and escapes. Through trial-and-error you will learn to make these techniques work with little or no modification. And remember, they're many, many methods of countering, escaping and reversing your opponent's attacks.*

*It's TIME to take notes!*

## *Chapter Nine*

# **Submission Strategy With and Without the Uniform**

You are probably familiar with submission competitions in which both opponents wear either the same or similar clothing. However, what happens when one opponent wears a traditional uniform and the other a singlet or pair of shorts? Better yet, what happens when grabbing your opponent's clothing is not allowed? The answers to these scenarios are the focus of this chapter.

To begin, let's analyze two types of grappling competitions: 1) Brazilian jujutsu (BJJ); and 2) submission wrestling® (SW). By assessing both BJJ and SW, you will come to recognize their strengths for self-defense, their training weaknesses and the percentage of submission techniques available when in and out of the gi (uniform).

### **Brazilian Jujutsu**

In the sport of BJJ the dress code is simple--a gi top, pants and belt are worn. No shoes are worn and the option of not wearing a gi is prohibited. The matches are between five and fifteen minutes in length and points are awarded for attaining positions like the guard and mount. Additionally, points are awarded for passing the guard and escaping the mount as long as a position of advantage is quickly attained. The primary objective is to force your opponent to submit (tap out) or go unconscious. No points are awarded for merely scrambling your way out of the guard and escaping to a neutral (standing) position.

As in any grappling competition, if you want to win and be recognized as legitimate in BJJ, your training must consist of proper preparation. In other words, your training regimen is dictated by your interest in becoming highly skilled in BJJ. And the only way to demonstrate your effectiveness in BJJ is to contend with others who train for the same purpose.

In BJJ your training will take place primarily in a uniform, as it will for your classroom partners. Learning to utilize your uniform to bring about a submission is somewhat equal to having a second person fighting with you. The same goes for your opponent's uniform--you can use his uniform as a tool to make him tap.

Wearing a uniform does avail more submission techniques for your use; however, your maneuverability is easily restricted when your opponent uses your gi against you. By the same token, you can utilize your opponent's uniform to restrict his movement and cause him to submit. Likewise, you can grab your opponent's uniform and restrict his maneuverability.

In general, the training that takes place while wearing the uniform can prove quite beneficial for self-defense. For example, your assailant may be wearing a jacket which is very similar to a gi top. In this scenario you would be able to choke your assailant with his own jacket, utilizing many of the submission techniques routinely practiced in BJJ.

When you and your opponent both wear a uniform, one hundred percent of every possible submission technique is available. Techniques that work with and without the uniform can be utilized when both contenders wear the gi. With this in mind, let's move on to better understand the other extreme--submission wrestling.®

## ***Submission Strategy With and Without a Uniform***

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### **Submission Wrestling®**

In the sport of SW the dress code is quite the opposite of BJJ--rarely is a traditional martial arts uniform worn--just a wrestler's singlet or T-shirt and shorts, and a pair of wrestling shoes. However, the SW competitors are given the opportunity to wear a martial arts uniform. Nevertheless, rarely is one worn because your maneuverability is somewhat restricted when wearing the gi. In fact, while grabbing your opponent's singlet is prohibited, grabbing the gi is permitted. Furthermore, by utilizing the combination of sweat and no gi, you make it difficult for your opponent to grasp and hold on to you.

With respect to SW competitions, points are awarded for attaining positions such as the guard and the mount. Though unlike BJJ competition, SW points are awarded for escaping the guard and attaining the neutral position. The SW matches range from three to six minutes in length, depending on your age and level of experience.

Since most grapplers elect not to wear a martial arts uniform in SW, and grabbing the singlet is not permitted, the techniques executed are considered "high-percentage." Simply put, the submission skills practiced and attempted in SW do not depend on a uniform to work. BJJ differs here in that you must become accustomed to submission skills that require the use of a uniform.

When it comes to self-defense, SW brings with it high-percentage submission skills that work with and without the use of a uniform or having to grab clothing. However, a drawback to SW training sometimes occurs when faced with a street attack. By not practicing the strategies needed to contend with someone grabbing and pulling on your clothes, while restricting your movement, the effectiveness of your skills is reduced significantly.

However, an equal argument can be made for the training and effectiveness that results from SW in comparison with BJJ. For instance, a BJJ practitioner may find himself faced with an assailant wearing merely shorts and little clothing to grasp onto. In this case, your SW training will prove more advantageous in this type of situation. In fact, out of one hundred percent of the submission techniques possible when both parties are wearing a martial arts uniform, the percentage drops to approximately seventy percent when neither wears one.

While both the SW and BJJ expert have their strengths and weaknesses when compared to one another, it is the rules of competition that dictate who will be at a greater advantage. With more and more grappling tournaments taking place and the option of wearing a uniform versus merely shorts and a T-shirt, learning how to grapple in BJJ and SW is a must. Let's take a closer look at the blend of competition and who maintains the most potential when competing under generic rules of competition.

### **Uniform versus No Uniform**

Let's contemplate a submission fighting strategy that puts Competitor A against Competitor B. Competitor A is dressed in a martial arts uniform and Competitor B is not. The percentage of submission techniques available to Competitor A is seventy-five percent versus that of ninety percent for Competitor B. The rules state that Competitor A cannot grab the clothing of Competitor B who wears merely shorts and a shirt, but Competitor B can grab the uniform of Competitor A.

## ***Submission Strategy With and Without a Uniform***

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In this scenario who would you believe has the advantage? Obviously Competitor B has more submission techniques available for use and is not faced with the probability of having his clothing used against him. Case in point, Competitor B has the high-percentage techniques plus an additional twenty percent edge solely because Competitor A is wearing a uniform. Competitor B's maneuverability is not restricted; however, Competitor A's is--his uniform can be grabbed. Nonetheless, Competitor A has increased his submission skills by five percent over what is termed "high-percentage." Competitor A is in a position where seventy-five percent of all submission skills are available for use.

In this scenario, it is apparent that when given a choice to compete with or without a uniform, most will elect to go without. However, for those who practice submission skills primarily with a uniform against an opponent wearing the same, the uniform will prove favorable. But regardless of how one trains, the ability to compete against an opponent both with and without a uniform must play a vital role in preparation for self-defense, submission focused competition and one's proficiency of elite grappling skills.

In retrospect, my experience in both BJJ and SW has been that the gi all too often proves to be a liability, especially in reality-based fights that include striking and kicking. Yet, on the other hand, competitors like Royce Gracie prefers to wear a gi for which he can no doubt make quite useful with little detriment. Ultimately . . . the choice is yours!

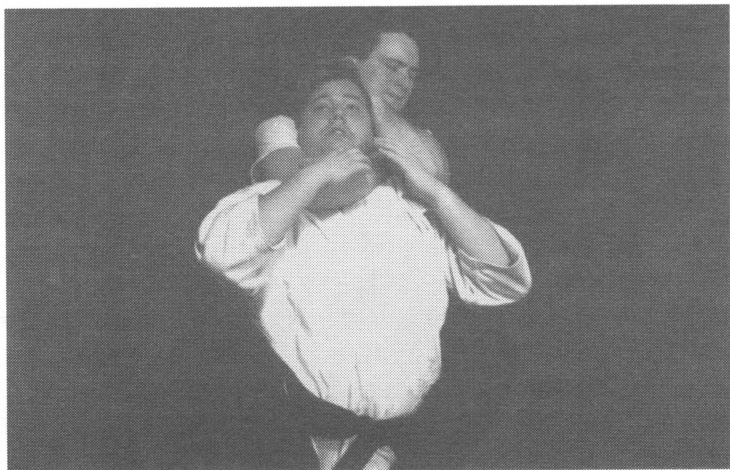
### ***Percentage of Submission Skills Available***

*Competitor A wearing a Gi (100%) versus Competitor B wearing a Gi (100%)*

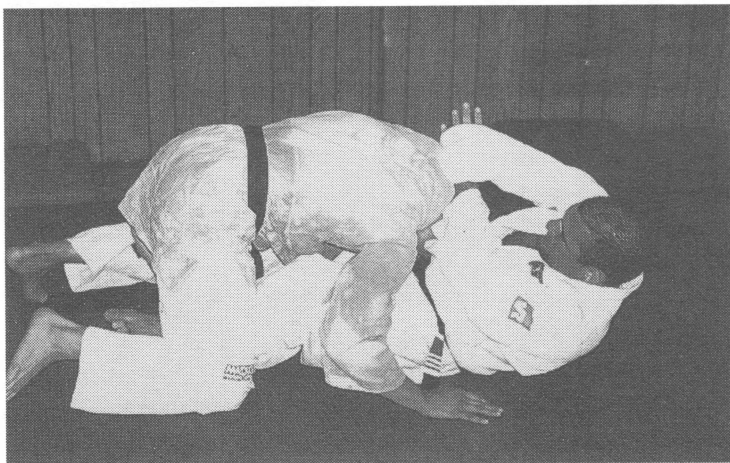
*Competitor A wearing a Gi (75%) versus Competitor B wearing shorts only (90%)*

*Competitor A wearing shorts only (70%) versus Competitor B wearing shorts only (70%)*

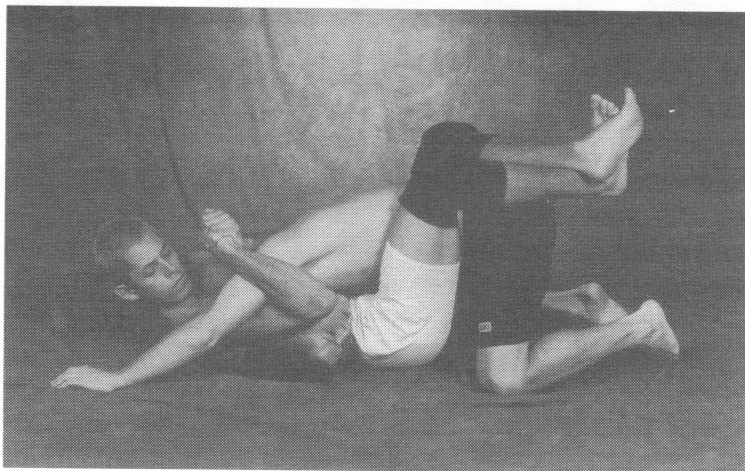
## *Submission Strategy With and Without a Uniform*



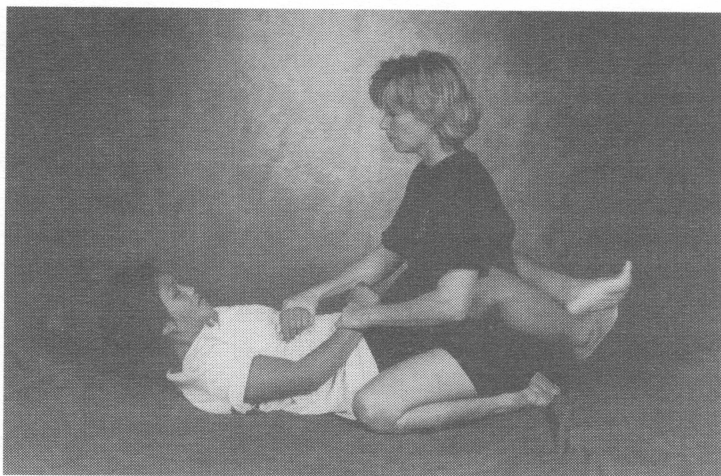
*Walt Lysak, Jr.* puts jujutsu to use  
with this rear choke.  
Visit Lysak at **[www.sento-net.com](http://www.sento-net.com)**



*Fabio Gurgel* performs a  
reverse cross choke.

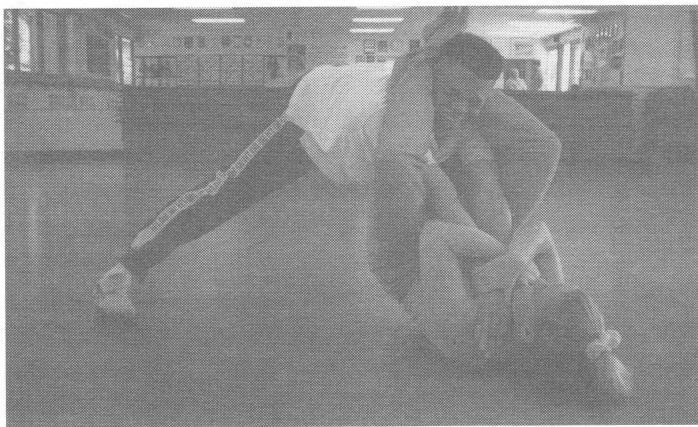


"neck and shoulder crank"

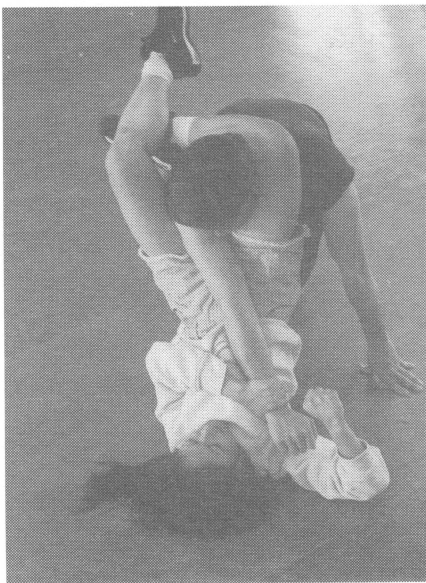


"hand-control"

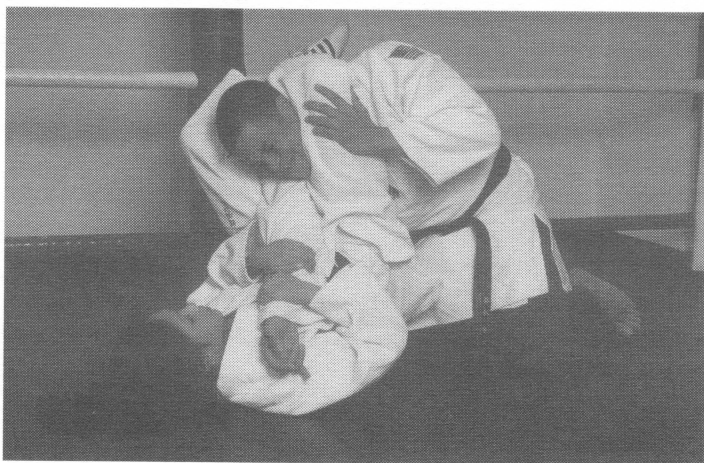
## Submission Strategy With and Without a Uniform



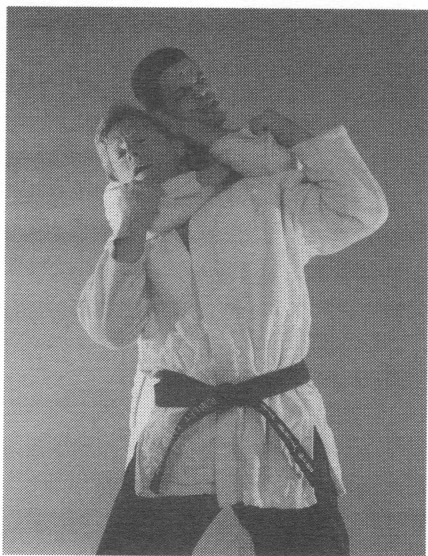
Multiple martial arts champion **Michelle "Mouse" Krasnook** gets into grappling! In addition to her frequent television and video appearances, Mouse has starred in such feature films as *Death Match* and *Kickboxer 4*.



"Triangle Choke"

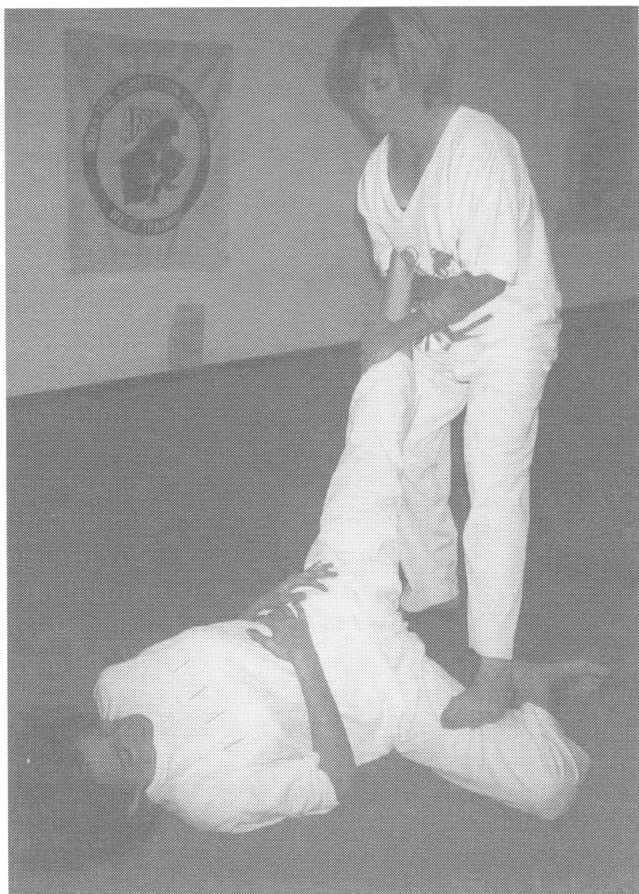


*Mericar Ocampo* executes a triangle choke on her instructor, Robert Ferguson.



"Rear Choke"

## *Submission Strategy With and Without a Uniform*



*Margalit Keene and Donna Shafer practice their submission techniques at the American Freestyle Grappling Association (AFGA).*



*Grappler's Edge National Team  
and Defending National A.A.U.  
Jujutsu Team Champions  
[www.grapplers-edge.com](http://www.grapplers-edge.com)*

## *Chapter Ten*

# **Set-ups and Combinations**

When you read a martial arts article, watch an instructional video or attend a grappling seminar-workshop, you'll likely be subjected to technique after technique. The reason for this is simple--most students and instructors want to gain knowledge and learn new methods of submitting their opponent. Although stimulating and outwardly rewarding, unless you are very intuitive, observant and one who possesses a high aptitude for learning, these new techniques will prove useless.

Learning a new technique is important; however you must also become familiar with at least three to five set-ups and combinations when applying the submissions. Setting up a submission technique is very similar to that of an army ambushing the enemy. Deception plays a significant role in successfully setting up your opponent. But rarely are set-ups and combinations illustrated to include the finer details and explanations of how, when and why these specific techniques are executed.

I have a good friend and student who describes set-ups as a delivery system. "You must guide your opponent into a submission by providing bait that hooks him in," he says. "Keeping your opponent unaware of how you're going to submit him is simply out-thinking him and remaining offensive in your thoughts and actions."

A set-up can be simple or very complex. However, being at least one step ahead of your opponent is required to successfully trap him. For example, your opponent is in your guard and you snap his head down. What is going to be his reaction? Most likely he will quickly reposition his head.

Knowing this, you can easily set your opponent up with a submission technique that requires his head and body to be in the position he takes after his head is snapped down. In this scenario, you are the one who initiates the act forcing him to react, therefore positioning you one step ahead of your opponent.

Nonetheless, when you begin to out-think your opponent, you may deceive him by conditioning him to think you're going to react one way, while actually taking another route in order to take advantage of a submission opening. Depending upon your opponent's knowledge and experience, what is obvious to you may not be obvious to him. Therefore, wrestling to submission is like a game of chess or poker. The more you play the better you perform, deceive and know your opponent.

Your odds of submitting your opponent are enhanced by how much you know about him. Everything else being equal, if you know fifty-percent about your opponent, you have a fifty-percent chance of winning, and vice versa. This is one of the primary reasons your most difficult opponents will be your training partners. Remember--they know your set-ups, favorite submission techniques and combinations. However, if you continue to hone in on your delivery system by increasing the variety and applications of these skills, you will continue to trap those closest to you.

When applying various submission combinations, you are basically trying one submission attempt after another, until you successfully force your opponent to tap out. Case in point, when you have the position of advantage (*Figure 111*), the choice of many submissions is available.

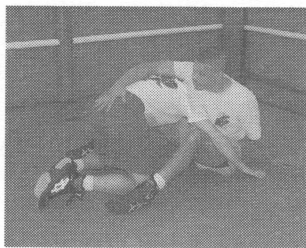


FIGURE 111

From over the top position you can quickly apply a key lock shoulder crank (*Figure 112*) and guillotine choke (*Figure 113*).

Another term for submission combinations is "chain fighting." Like the links that form a chain, your submission techniques must be linked to one another so that you can transition from one attempt to the next.

Quite often a grappler will attempt an arm bar in order to apply a knee bar, and vice versa. In a situation where your opponent attempts an arm bar, you should remain suspicious, because he may be setting you up for a knee bar.

Case in point, you are in your opponent's closed guard. He makes an attempt to submit you with an arm bar and you quickly counter by standing up and closing the space between your heads. As you lean forward, your opponent positions his knee closest to your hip, in between your legs, and releases your arm. This forces you to fall forward or pull upward--exposing your leg to be grabbed and positioned for an easy knee bar.

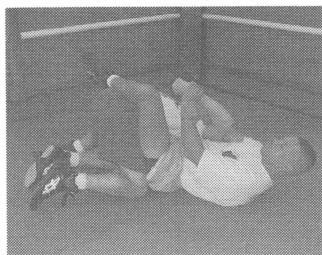


FIGURE 112

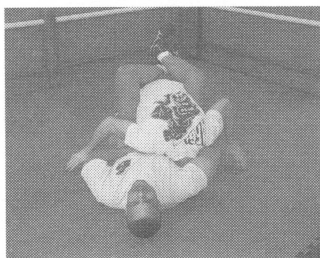


FIGURE 113

### **Know Where You're Going**

Being able to act and not react is more easily accomplished if you are in a position of advantage. For instance, if you are in a position of disadvantage and not able to quickly attain a position of advantage, it may be wise to react. However, to make this patient maneuver part of your grappling arsenal, you must be knowledgeable and experienced with the various positions of disadvantage in addition to knowing what submissions are available to your opponent.

Regardless of how you look at either acting or reacting, knowing what to do and what results from your actions is comforting. Every action in submission wrestling® requires confidence and courage, to say the least. However, its adversary, *hesitation*, quite often proves disastrous--giving your opponent the upper hand. Knowing what you're doing, where you're going, and the outcome of your actions builds confidence. For instance, if you are going to run a race, it is comforting to know what the distance is and where the finish line is located. Being aware of these critical factors will give you the confidence and courage to perform at your best. However, if you are going to run a race but didn't know exactly how far you had to run or what route you had to take, you would likely be apprehensive about competing--if you decide to compete at all.

### **Types of Attacks**

There are five basic types of attacks: 1) *direct attack*; 2) *indirect attack*; 3) *attack by combination*; 4) *attack by drawing*; and 5) *attack by immobilizing a leg and/or arm*. Although I am only listing five types of attacks, keep in mind that they are enhanced by utilizing set-ups and combinations. The description of these five attacks was heavily influenced by the late Bruce Lee.

## *Set-ups and Combinations*

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1) A *direct attack* is exactly what it sounds like--direct. This attack requires no set-up, only confidence, courage and technique. Easily defended against, a direct attack may prove successful if your opponent is inexperienced or unaware and not ready for your assault.

2) An *indirect attack* is quite common, for it is composed of simply convincing your opponent that you are executing one technique, while actually setting up another. Indirect attacks are not always predictable; however, keeping proper position and not being distracted easily disables him.

3) An *attack by combination* is very effective when executed from a position of advantage. Again, I refer to this type of attack as chain fighting . . . moving from one technique to another, forcing your opponent to react and counter until he hesitates or is caught off guard.

4) An *attack by drawing* is another way to set up your opponent. For instance, you convince your opponent that he is the one taking action. You lead him on to believe an arm bar is attainable, so that once he makes his attempt you can take advantage of the area now exposed for a submission. A good example of drawing is having your opponent shoot in for a double leg takedown, exposing his neck for a guillotine submission.

5) Lastly, you have an *attack by immobilizing the leg and/or arm*. Whenever you restrict your opponent's movement and he avails an opportunity for submission, you'll prove successful. The same goes for the head and hips. By controlling the hips and head, you have immobilized your opponent's ability to maneuver, therefore better positioning you to attain an arm or knee bar.



### **Conclusion**

I thank you for allowing me to share my insight into submission wrestling® and grappling. I hope that you have learned from these writings, and that the information shared helps you advance in the art and science of submission wrestling®. Upon reflection, when I began writing this book, my knowledge and understanding of wrestling to submission was somewhat mediocre. However, since the book's inception, my grappling knowledge and skill have improved by leaps and bounds.

Like any parent, instructor or pastor, when you impart knowledge to your child, student or congregation, having to reassess your knowledge and understanding is essential before addressing those eager to learn from you. In keeping with this, I had to acquire an in-depth study of wrestling to submission before sharing this information with you. This was only possible after I invested endless amounts of energy and hundreds of hours on the mat--as one being forced to submit, as well as submitting others.

So as you continue your learning, keep in mind that no one method of wrestling to submission is the best . . . and neither is any one particular grappler. Grapplers who say they have never tapped out are not being truthful. Believe me, I have witnessed on more than a dozen occasions some of the most highly visible grapplers either tapping out or suffering a serious injury because of their stubbornness. To preserve my integrity and allow these notable grapplers to keep face, I don't feel a need to mention any names; names do not matter. What matters is the fact that no one is invincible and everyone has something to learn. The last thing I would want to do is diminish your respect for these instructors, thereby

hindering your potential to learn from them. The sad truth remains that many people would rather be the protege of a well-known grappler than the student of a great instructor.

Remember, your skill level is dependent upon how much time you spend on the mat. And in the end, being able to submit this person or that person will not matter. What matters most is what you put into your personal progression, for that is exactly what you will get out of it. So get out on the mat and make it real, for that is where it all comes together. Have fun, train hard and play it safe. Good sportsmanship comes first, with you leading the way--the way toward a complete martial arts education and experience through this new and exciting sport of submission wrestling®. *Good luck!*



## **Appendix A:**

# **Submission Wrestling® Competition Rules**

The following rules of competition are provided in brief. However, you can mail \$4.95 to the AFGA, P. O. Box 187, Port Hueneme, California 93041 to receive an Official Submission Wrestling® Competition Rule Book.

For additional information and current events in submission wrestling®, visit us on the Internet at <http://www.SubmissionWrestling.com>

### **Article 1**

The purpose of the competition rules is to manage smoothly and fairly, matters pertaining to all levels of competition. Competitions shall be promoted and/or organized by the World Submission Wrestling®, Inc. (WSW) sanctioned schools, promoters and organizations, in conformity with the competition rules and regulations set by the WSW.

Grappling-related competitions that do not conform with these rules are not recognized as official. All matters pertaining to the competition management should be decided and carried out under the present Submission Wrestling® Competition Rules with a view to ensuring all competitions be managed in uniformity.

Submission Wrestling® is a registered service mark of Robert Ferguson and the American Freestyle Grappling Association (AFGA). The AFGA is the official governing body representing submission wrestling® in North American.

### **Article 2**

The competition rules shall apply to all official sanctioned competitions to be promoted and/or organized by the AFGA and its state representatives and licensed affiliations.

### **Article 3**

The competition area shall measure no less than 33' x 33' and have a flat surface without any obstructing projections.

1. Layout of the competition area.
  - a. The inner part of the competition mat measuring 20' x 20' shall be called the *match area*; immediately outside of the match area shall be called the *alert area*.
    - 1) Under unavoidable circumstances, the grappling mat required for competition may be substituted by an official judo or regulated wrestling mat provided that the safety of competitors is ensured.
  - b. The layout of the match area and alert area shall be distinguished and controlled by the referee. The referee must keep the competitors inside and close to the match area, or center of the mat.
    - 1) The match area is the space where one can freely exert all of his or her techniques. The alert area, the space extended to 26' x 26', is to facilitate the exertion of techniques by the competitors within the match area.
    - 2) The choice of color for the surface should not reflect light or bother the audience.

- 3) The boundary line is, in principle, three feet inside the outer dimensions of the mat not to exceed 33' x 33'. If you are to mark the boundary line, mark the line in white. Any other color may be used, if need be, provided it does not distract competitors.
- c. The demographics of the line between the match area and the alert area shall be called the *alert line*, and the marginal line of the competition area shall be called the *boundary line*. It is important to note that the boundary line is no less than three feet inside of the competition area with a mat measuring no less than 26' x 26'. If this is the case, the alert area shall be considered the area between 20' x 20' and 23' x 23'.

## **Article 4**

1. Competitors.
  - a. Qualifications.
    - 1) Must be of sound mind and body, with no mental and/or physical disabilities.
    - 2) Must be holder of a WSW competitor (Class A, B or C) card.
  - b. Dress Code.
    - 1) The competitor shall wear a submission wrestling® singlet and athletic wrestling shoes recognized by the sanctioning body. T-shirts and shoes are optional as well as a martial arts uniform (gi) and wrestling shoes.

- 2) The competitor shall wear a red or green ankle band as directed by the referee.
  - 3) Regulated wrestling headgear, groin cup and mouth piece are optional, yet recommended.
  - 4) There shall be no jewelry worn during the match. In the case of rings that cannot be removed, the competitor must tape over the ring and show this to the head of court to ensure that it is sufficiently covered to prevent injury.
- c. Medical Control.
- 1) The use or administration of drugs or chemical substances described in the International Olympic Committee as bylaws is prohibited.
  - 2) The WSW may carry out any medical testing as certain if a competitor has committed a breach of this rule. Any winner who refuses to undergo this testing or who proves to have committed such a breach shall be removed from the final standings. he or she will also be deprived of the right to compete in sanctioned matches for the remainder of the year.
- d. Blood.
- 1) Competitors infected with the HIV/HBV virus cannot compete in any sanctioned submission wrestling event.
  - 2) Any person infected with AIDS cannot administer to bleeding competitors.

- 3) Any time a competitor bleeds during a bout, the match shall be stopped immediately and first aid administered.
  - 4) A bleeding competitor cannot compete unless the bleeding and spread of blood to others can be effectively prevented to the satisfaction of the Chief Medical Officer and officials present.
  - 5) Time-outs to stop bleeding or the spread of blood shall not be included as injury time. However, the cumulative time-out to stop bleeding and the spread of blood shall not exceed five minutes.
  - 6) Blood must be cleaned from the mats, uniforms and bodies with a bleach solution. All used towels and cleanup materials must be immediately and properly disposed of in a suitable container for bio-hazardous material.
  - 7) Competition cannot resume until all blood has been removed and the cleaning solution has dried.
- e. Other obligations.
- 1) Competitors shall fully understand the competition rules.
  - 2) Competitors shall not carry with them anything but the equipment needed for the match in the competition area.

2. Coach.
  - a. Qualifications.
    - 1) Must have obtained a WSW coach's license (pass).
  - b. Other obligations.
    - 1) A coach shall understand and abide by the competition rules.
    - 2) A coach shall protect the competitor and render cooperation for a smooth match.
    - 3) A coach is permitted to coach his/her competitor(s) only.
    - 4) A coach shall not be allowed to enter the competition area except with the referee's permission (coaches pass).

### **Article 5**

1. Weight classes are broken down by age. The weight categories for male and female remain the same until age eighteen--at which point the difference is delineated as prescribed in Article five, No. two.
2. Weight classes are as follows:

#### **Ages 9-10**

50 lbs. and under  
55 lbs.  
60 lbs.  
65 lbs.  
70 lbs.  
75 lbs.  
80 lbs.  
85 lbs.  
90 lbs.  
Hwt. (over 90 lbs.)

#### **Ages 11-12**

60 lbs. and under  
65 lbs.  
70 lbs.  
75 lbs.  
80 lbs.  
85 lbs.  
90 lbs.  
95 lbs.  
100 lbs.  
Hwt. (over 100 lbs.)

**Ages 13-14**

80 lbs. and under  
90 lbs.  
100 lbs.  
110 lbs.  
120 lbs.  
130 lbs.  
140 lbs.  
150 lbs.  
160 lbs.  
Hwt. (over 160 lbs.)

**Ages 15-17**

100 lbs. and under  
110 lbs.  
120 lbs.  
130 lbs.  
140 lbs.  
150 lbs.  
160 lbs.  
170 lbs.  
185 lbs.  
200 lbs.  
Hwt. (over 200 lbs.)

**Male**

**Ages 18 & Older**

110 lbs. and under  
120 lbs.  
135 lbs.  
150 lbs.  
165 lbs.  
180 lbs.  
200 lbs.  
225 lbs.  
Hwt. (over 225 lbs.)

**Female**

**Ages 18 & Older**

100 lbs. and under  
115 lbs.  
130 lbs.  
145 lbs.  
160 lbs.  
Hwt. (over 160 lbs.)

**SPECIAL NOTE:** Weight classes may be combined in the event that there are insufficient competitors to otherwise compete in the prescribed weight classes separately. The maximum difference in weight for any two competitors should not exceed twenty-five pounds, except in the heavyweight division.

### **Article 6**

1. Competitions are divided as follows.
  - a. An individual competition shall be conducted between competitors in the same weight class. However, weight classes may be combined in the event that there are insufficient competitors to otherwise compete in the prescribed weight classes separately. The maximum difference in weight for any two competitors should not exceed twenty-five pounds, except in the heavyweight division.
  - b. Team competition.
    - 1) Systems of competition.
      - a) Five (5) competitors with no weight limit.
      - b) Eight (8) competitors by weight classification.
      - c) Four (4) competitors by weight classification.
2. Systems of competition are divided as follows:
  - a. Single elimination; tournament system.
  - b. Round robin system is used primarily when there are less than seven competitors in the weight class.

### **Article 7--Duration of Matches**

Ages 9-12: one period of 3 minutes.

Ages 13-14: one period of 4 minutes.

Ages 15-17: one period of 5 minutes.

Ages 18 & Older: one period of 6 minutes.

All Ages: Sudden death (overtime) consists of one period of three minutes for ages 15 and older and ninety seconds for ages 14 and younger. The first opponent to score wins the match. However, overtime begins from the pummel position. If a competitor intentionally breaks contact with his/her opponent and assumes a neutral position, his/her competitor is declared the winner. Otherwise, if no competitor scores, the referee will declare the winner by superiority.

### **Article 8--Seeding**

1. The seeding of competitors shall be conducted on the day of or prior to the competition. Seeding shall be done from the lighter weights up in alphabetical order.
2. The officials in charge of seeding the competitors shall be empowered to seed competitors on behalf of their coaches when not present.
3. The order of seeding may be changed according to the decision of the tournament director.

### **Article 9--Weigh-in**

1. Weigh-in of the competitors on the day of competition shall be completed no less than one hour prior to the competition.
2. Weigh-in shall be performed once; however, one more weigh-in is granted within the time-limit for official weigh-in to competitors who did not qualify the first time.
3. So as not to be disqualified, competitors shall be provided with a scale equal to the official scale, at a place of accommodation or at the area of competition for pre weigh-in.

### **Article 10--Procedures of Competition**

1. Call for competition: The name of the competitors shall be announced three times beginning at least three minutes prior to the scheduled start of the match. A competitor who fails to appear in the competition shall be regarded as withdrawn.
2. Physical and uniform inspection: After being called, the competitors shall undergo physical and uniform inspection at the designated inspection desk, and the competitor shall be checked if he bares anything other than the equipment necessary for the match.
3. Entering the competition area: After inspection, the competitors shall enter into the waiting area with no more than one coach for each competitor.
4. Start and end of the match: The match will start with the declaration of "Grapple" by the referee and shall end with the declaration of "Stop" by the referee. Otherwise a whistle will be used to start and stop the match.
5. Process of the competition.
  - a. Competitors shall check-in with the head table before stepping onto the mat.
  - b. Competitors shall face each other and shake hands immediately before and at the conclusion of the match.
  - c. The referee shall start the match by commanding "Ready" and "Grapple" (start). Otherwise a whistle shall be used to start the match.

- d. The referee shall declare the winner of the match by raising the winner's hand according to the result of the match. However, when the winner is unable to stand at his/her position due to injury, the referee shall declare the winner by raising his/her own hand to the winner's side.

### **Article 11--Permitted Techniques and Protocol**

1. Permitted techniques.
  - a. Elbow, wrist and shoulder locks.
  - b. Knee, ankle and hip locks.
  - c. Heel hooks with gradual application.
  - d. Chokes (for ages 15 and older).
  - e. Tendon and muscle presses.
2. Permitted protocol. All submission techniques must be applied gradually.

### **Article 12--General Scoring**

1. Valid Points.
  - a. Attaining a position of advantage including the cross-body, side mount, mount, tower mount, closed guard, rear mount, knee mount and side headlock.
  - b. Points shall be awarded when permitted techniques, positions and escapes are performed with dominating control and proper positioning.
  - c. The referee publicly acknowledges and declares what is and is not an escape, reversal and takedown. Coaches and athletes should consult with the referee to better understand what is considered a position of advantage.

2. Scoring.
  - a. Takedowns: Attaining a position of advantage for five seconds from the neutral position shall earn two points. Attaining a position of advantage for eight seconds from the neutral position shall earn three points. (One additional point is awarded for maintaining a position of advantage for an additional three seconds.)
  - b. Escapes: Escaping from a position that earned the opponent a minimum of two points and establishing a neutral position shall earn one point.
  - c. Reversals: Escaping a position of advantage and immediately attaining a position of advantage is a reversal. Like a take down, once you attain a position of advantage for five seconds, the competitor shall earn two points. If the competitor holds the position of advantage for eight seconds, he/she shall earn three points. *A position of advantage held for less than five seconds does not earn points.*

### **Article 13--Scoring and Publication**

1. The scorekeeper who will display the current score in accordance with the referee's hand signals and vocal instruction shall immediately record valid points.
2. The referee will acknowledge which competitor is earning points by raising the hand with the matching color band with whom the points concur.

**Article 14--Prohibited Acts**

1. The referee shall declare penalties on any prohibited acts.
2. In the case of multiple penalties being committed simultaneously, the heavier penalty shall be declared.
3. Penalties are divided into warnings and deductions.
4. Two warning penalties shall award the opponent one point.
5. A deduction penalty shall award the opponent one point.
6. **Prohibited acts: Warning penalty.**
  - a. Intentionally fleeing out of bounds.
  - b. Pretending injury.
  - c. Intentionally falling down.
  - d. Gesturing to indicate scoring or deduction with bad sportsmanship.
  - e. Uttering distasteful remarks or any misconduct on the part of the competitor or coach.
  - f. Intentionally stalling as determined by the referee.
  - g. Spring-boarding yourself and/or leaping forward while standing to attain the closed guard.
  - h. Closed guard stalling is recognized when the competitor keeps the closed guard for more than five seconds after being awarded three points.
7. **Prohibited acts: Deduction penalty.**
  - a. Extreme remarks or violent behavior on the part of the competitor or coach.
  - b. Striking of any kind.
  - c. Headbutts, biting and eyegouging.

- d. Excessive force when applying submission holds.
  - e. Intentionally applying slippery substances such as lotions, oils and tonics to the body, hair or uniform.
  - f. Ear tearing.
  - g. Fish-hooking.
  - h. Attacking the fingers or toes.
  - i. Hair pulling.
  - j. Intentional injury to opponent.
  - k. Pinching.
  - l. Body-slamming.
  - m. Thumb grabbing.
  - n. Neck cranks.
  - o. Chokes (Ages 14 and younger).
  - p. Spitting on the mat.
  - q. Blowing a nostril.
- 8. When a competitor intentionally refuses to comply with the competition rules or the referee's order, the referee may disqualify him/her by penalties.
  - 9. When a competitor is awarded three points as a result of penalty deductions, his/her opponent is then disqualified.
  - 10. Two warnings awards the opponent one point. One warning does not award the opponent any points.

### **Article 15--Decision of Superiority**

- 1. Decision of superiority shall be based upon the initiative shown during the match.
- 2. At the conclusion of the match and in case of a tied score, the competitors will engage in sudden-death over time. If a winner is not determined after over time, the referee will decide the winner based on his/her judgement of superiority.

**Article--16 Decisions**

1. Win by submission.
2. Win by referee stopping the match.
3. Win by score or superiority.
4. Win by withdrawal.
5. Win by disqualification.
6. Win by disqualification resulting from referee's punitive declaration.
7. Win by forfeit.

**Article 17--Submission**

1. When a competitor is in a position to be submitted and cannot tap out, the referee may decide the submission for the competitor when it is in his/her best interest.
2. When the referee judges that the competitor cannot continue as the result of exhaustion and cannot defend himself, the referee may stop the match.
3. The referee may stop and restart a match considered to be potentially dangerous.

**Article 18--Procedures for Suspending the Match**

1. When a match is stopped due to the injury of one or both competitors, the referee shall take the following measures:
  - a. The referee shall suspend the match by declaration of "halt" and order the timekeeper to suspend the action by announcing "time."
  - b. The referee shall allow the competitors to receive first aid within one minute.
  - c. The competitor who does not demonstrate the will to continue the match after one minute, even in the case of a slight injury, shall be directed to forfeit the match.

- d. If the match cannot continue after one minute, the competitor causing the injury by a prohibited act shall be penalized by deduction and directed to forfeit the match.
  - e. In the case that both competitors are injured and are unable to continue the match after one minute, the winner shall be decided upon the points scored before the injuries occurred.
- 2. When it is judged that a competitor's health is at risk due to losing consciousness or falling in an apparently dangerous condition, the referee shall suspend the match immediately and order first aid to be administered. The referee shall then direct the competitor causing the injury resulting from a prohibited attack to forfeit. If this is not the case and neither competitor violates a prohibited act, the winner of the match will be based upon the score before suspension of time.
- 3. Any competitor who is choked unconscious will not be allowed to compete for the duration of the competition.

### **Article 19--Referees and Judges**

- 1. Qualifications.
  - a. Must be a holder of a referee's license registered with the WSW.
- 2. Duties.
  - a. Referee.
    - 1) The referee shall have control over the match.

- 2) The referee shall declare "Stop", "Halt", "Grapple", and "Continue", winner and loser, deduction of points, warnings and retiring. All the referee's declarations shall be made when the results are confirmed.
  - 3) The referee shall have the right to make decisions independently in accordance with the prescribed rules.
  - 4) The referee shall award all points.
  - 5) In case of a tied or scoreless match, the referee at the end of the match shall call for over time and if no change in score, make the decision of superiority.
- b. Head of Court.
- 1) The head of court shall mark the valid points immediately.
  - 2) The head of court shall state their opinions forthrightly when requested by the referee.
- c. Responsibility for Judgement.
- 1) The decisions made by the referees and heads of court shall be conclusive and they shall be responsible to the Board of Arbitration for those decisions.
- d. Uniform of the Referees and Heads of Court.
- 1) The referees and heads of court shall wear the uniform designated by the WSW.
  - 2) The referees and heads of court shall not carry or take any materials to the competition area which might interfere with the match.

### **Article 20--Heads of Court**

1. Qualification.
  - a. Must be a holder of a WSW referee license.
2. Duties.
  - a. Overall control and supervision of the pertinent competition area.
  - b. Confirmation of the decision.
  - c. Evaluation of the referee's performance.
  - d. Give a report at any meeting of the Board of Arbitration.

### **Article 21-- Recorder and Timekeeper**

1. The recorder shall record and publicize all awarded points.
2. The timekeeper shall time the match and periods of timeout and suspension.

### **Article 22--Other Matters not Specified in the Rules**

In the case that any matters not specified in the present rules occur, they shall be dealt with as follows:

1. Matters related to the competition shall be decided through consensus--the head of court and referee of the pertinent match.
2. The competition committee shall decide matters which are not related to a specific match.

### **Article 23--Arbitration**

1. The Board of Arbitration shall be organized before the opening of the competition.
  - a. The Board of Arbitration shall be composed of the members of the tournament committee and/or appointees thoroughly versed in the competition rules of submission wrestling.®

- b. Eight or less members.
2. The board of arbitration shall make corrections of protested misjudgments and request the tournament committee to take appropriate disciplinary action against those officials who commit conspicuous misjudgments or blatant irregularities.
3. Procedures of Protest.
  - a. In cases where there is an objection to judgement, a delegate must submit an application for re-evaluation of the decision (protest application) together with the prescribed fee to the board of arbitration within ten minutes after the pertinent match.
  - b. The decision of the board shall be made by a polarity vote.
  - c. A member of the Board of Arbitration may summon, if necessary, the head of court and the referee concerned with the pertinent match in order to confirm the contents of protest.
  - d. The resolution made by the Board of Arbitration will be final and no further means of appeal shall be available.
4. Other provisions.

A video tape containing the recorded picture of competition development may be used as reference material for deliberation at the Board of Arbitration.

#### **Article 24--Competitor Uniform**

Competitors that elect to wear a gi can have their uniform grabbed. Competitors in shorts and T-shirt or singlet cannot have clothing grabbed.

### **World Submission Wrestling, Inc.**

The WSW provides both amateur and professional tournaments and offers competitors representing such styles as Brazilian jujutsu, sombo, wrestling, and various hybrid grappling arts the opportunity to contend on neutral ground. By means of sanctioned grappling events, the WSW, Inc. produces State, National and World Submission Wrestling® Champions, an annual King and Queen of Submission Wrestling®, and professional lightweight, middleweight and heavyweight champions.

Submission Wrestling® is a registered service mark of Robert Ferguson. It is the sport of wrestling to submission—winning by an accumulation of points or having your opponent tap out! This dynamic sport is much like folk-style wrestling (interscholastic/collegiate wrestling); it includes takedowns, escapes, reversals and counters. The most exciting dimension of this sport is its inclusion of submission holds (arm bars and shoulder cranks, for example). Most certainly a spectator sport, Submission Wrestling® is governed by rules of competition that ensure ongoing, nonstop action!

To become involved with this up and coming sport, write to the American Freestyle Grappling Association (AFGA), P. O. Box 187, Port Hueneme, California 93041 or visit us on the World Wide Web at [www.SubmissionWrestling.com](http://www.SubmissionWrestling.com).

## Appendix B:

# Grappling-Related Websites

The following grappling-related websites are provided for your information. Visiting these sites will enhance your overall knowledge and help you become familiar with the entire gamut of grappling. As you will discover, the Internet is a great source of information.

Many savvy instructors, practitioners and enthusiasts have capitalized on the Internet explosion by establishing grappling-related websites. As the popularity of the grappling arts has exploded in recent years, so has the information on the Internet. This appendix was largely research and provided by David Cheung, to whom I am very grateful.

### **Brazilian Jujutsu Sites**

The widespread interest in grappling has resulted, in large part, from tournaments that showcase the skills of Brazilian Jujutsu competitors. The best known of the Brazilian systems are those taught by members of the Gracie family, due to the many victories achieved by Gracie Jiu-Jitsu (GJJ) stylists in NHB competitions such as the UFC and the Extreme Fighting Challenge (EFC). As a result, a large number of Gracie-related websites have sprung up on the Internet.

One of the most renowned GJJ instructors is Rorion Gracie, who operates the Gracie Jiu-Jitsu Academy in Torrance, California. The official Academy website is located at [www.gracieacademy.com](http://www.gracieacademy.com). Through this website, you can access and read messages from Rorion and his father, Grandmaster Helio Gracie, and profiles of Rorion and his brother, Royce, champion of several UFCs. The site carries a brief history of the Academy, class schedule and fees.

Information is available about special instructional programs, which include intensive training, instructor certification, law enforcement training, rape prevention, camps, and even training on a cruise ship. For those who cannot visit the school personally, this website provides a visual tour of the facilities. Those who live outside of southern California can find out the locations of certified GJJ instructors and of GJJ training associations.

Rickson Gracie is another well-known family member to compete in NHB competitions. He has an official website at **[www.rickson.com](http://www.rickson.com)**. This site carries biographies of both Rickson and Helio, and you can download photographs from Rickson's Vale Tudo competitions and related articles. Information is available on how to join Rickson's American Jiu-Jitsu Association, as well as classes and seminars offered by Rickson. A listing of official representatives of Rickson is also available on the site.

The Gracie USA Jiu-Jitsu Home Page, at **[www.gracie.com](http://www.gracie.com)**, contains plenty of information about GJJ. You can view a Gracie family tree that details the jujutsu genealogy of Gracie family members, and discover the belt rankings of family members and key instructors. A section on the "Gracie Diet" and a "Diet Tip" page provides nutritional information for those who want to adopt the Gracie family's eating habits. In addition, this site carries the official home page of Carley Gracie, an 8th degree red and black belt. His home page includes on-line articles reprinted from martial art publications. You can also access information about his worldwide seminars and classes taught at his academy in San Francisco, California.

Ralph "The Pitbull" Gracie, a 1993 Brazilian Vale Tudo Champion and Extreme Fighting Champion, has an official website at **[www.ralphgracie.com](http://www.ralphgracie.com)**. His site carries

information about classes and the competition team at his academy in Mountain View, California. There are NHB and jujutsu tournament results and movies that you can view, as well as a video clip of NHB fights and publicity photos.

Renzo Gracie has a website for a school in New York that he operates with Craig Kukuk, located at **[www.graciekukuk.com](http://www.graciekukuk.com)**. Renzo has started a new academy called RZ Force, Inc., with a website at **[www.shazbot.com/renzo](http://www.shazbot.com/renzo)**, which provides information about the locations and schedule of his classes. Other Gracie family members with websites include Charles Gracie (**[www.charlesgracie.com](http://www.charlesgracie.com)**) and Rocian Gracie, Jr. (**[home.pacbell.net/tapout/brazilianjiujitsu.html](http://home.pacbell.net/tapout/brazilianjiujitsu.html)**).

Gracie family members, however, are not the only jujutsu practitioners to make it onto the Internet. Many other jujutsu instructors have websites worth looking at as well. The Machado brothers are well-respected within the world of BJJ. Although they are nephews of GJJ pioneer Carlos Gracie and originally trained in GJJ, they have modified and refined their approach to grappling--now referred to RCJ Machado jujutsu. Known for their humility, their art has attracted the likes of famed martial artists, Dan Inosanto, Richard Norton, and Chuck Norris. The Machados have a schools in Torrance and Tarzana, California. You can read more about them at **[www.machadojj.com](http://www.machadojj.com)**.

Fabio Santos is another instructor who studied with the Gracies, initially with Rolls Gracie, and later earned a 3rd degree Black Belt from Rickson Gracie. Santos was the 1996 World Jujutsu Champion and 1996 Pan American Jujutsu Champion, and has over twenty years' teaching experience. He began instructing others in the basement of

his home in Portland, Oregon, and eventually settled in San Diego, California where he now owns and operates a BJJ academy. His website is located at **[www.fabiojiujitsu.com](http://www.fabiojiujitsu.com)**.

Another BJJ instructor affiliated with Rickson Gracie is Rodrigo Vaghi. He began his training in judo at age six. When he turned fifteen, he began training in jujutsu at the original Gracie Academy in Rio de Janeiro, Brazil, under Grandmaster Helio Gracie and his sons, Rickson, Royce, Royler and Rolker. Vaghi now teaches his own approach to BJJ at a school offering hapkido, aerobic kickboxing and tai chi. You can read more about Vaghi at **[www.universal-ma.com](http://www.universal-ma.com)**.

Many people consider Washington, D.C., to be the most powerful place in the world. Therefore, it is appropriate that BJJ is represented there at the Yamasaki Brazilian Jiu-Jitsu Academy. The school's website, at **[www.grappling.com](http://www.grappling.com)**, carries information about instructors Mario Yamasaki and Mike Moses, as well as the academy itself. Yamasaki earned a BJJ black belt from Marcelo Behring, who is a 5th degree black belt under Rickson Gracie. He also holds a black belt in judo and has won medals in amateur judo competition.

Pedro Carvalho, a 2nd degree BJJ black belt and five-time BJJ champion, has a website at **[www3.hmc.edu/~bhosken/pedro\\_carvalho.html](http://www3.hmc.edu/~bhosken/pedro_carvalho.html)**. Carvalho was a member of the Carlson Gracie and Bhering Jiu-Jitsu competition teams. He is the founder and president of the 1st American-Brazilian Jiu-Jitsu League.

Rubens Navy Rodrigues, a BJJ black belt and 3rd degree judo black belt, teaches private and semi-private lessons in Huntington Beach, California. He has trained under Relyson Gracie and has continued his training under BJJ instructor Joe Moreira. His website is located at

**home.earthlink.net/~jenniferbk.** You may find interesting his response to what he calls the "vicious rumor" that girls do not like to grapple.

For those who want information on BJJ techniques, two websites are of interest. Danny Abramovitch's website contains rudimentary notes from Gracie seminars and "Gracie Basics" and "Brazilian jujutsu" videotapes. The notes were taken when Abramovitch was a beginner and explain techniques in a way that makes sense to a novice BJJ student. He includes simple diagrams and explanations on the mount and guard positions, the triangle choke, and moving from the mount to an arm bar.

Danny Abramovitch's website can be accessed at **www.hpl.hp.com/personal/Danny\_Abramovitch/bjj.**

Mike Dorio's BJJ technique website carries a larger inventory of BJJ skills, at **www.blast.net/mdorio.** His site includes explanations of various reversals to the mount, cross body, guard, in guard, half-guard and rear mount. It also discusses takedowns and the clinch, strategy and breathing drills. There are also entries on how to take care of common injuries. These explanations are contributed by various BJJ practitioners and can vary in quality and description, but should be of benefit to someone with at least a basic working knowledge of grappling. In addition to technique discussions, the site has a bookstore section, with information about movies and films, grappling, boxing, and vale tudo books. There is also a section on free training, which carries online ads from individuals all over the country who want to get together with others and train in grappling without charge, and sections where individuals can contribute stories about real-life encounters involving the application of BJJ techniques.

No discussion of BJJ sites would be complete without mentioning Don Geddis's comprehensive "Gracie

Jiu-jitsu " directory at **bjj.org**. This website has a vast listing of links to numerous GJJ and BJJ sites, and NHB competitions. You can easily access information about past and future amateur grappling tournaments and their rules, and past and upcoming NHB tournaments and their results. If you want to gain more insight into certain instructors and competitors, you can access the interviews and biographies section. This features articles on well-known Gracie family members and other personalities. There is also a multimedia section that enables a user to download and view amateur grappling videos, images of Gracie family members, and images of pay-per-view no rules tournaments. This is an excellent website that provides a balanced overview of the many aspects of grappling on the world wide web.

### **Wrestling and Other Grappling Sites**

Many different styles of wrestling and grappling have developed around the world. The following is a sampling of websites devoted to some of these styles, which should be of interest to all jujutsu, judo, wrestling and submission wrestling enthusiasts.

For a comprehensive look at amateur wrestling in the United States, check out the *American Grappler Wrestling Magazine* website at **www.teamwk.com/tagg-net.htm**. This publication is devoted to promoting amateur wrestling by providing news about all levels of the sport. There is a comprehensive list of links to many other wrestling sites, most of them associated with colleges, high schools and state programs. The site carries recent results from competitions, including the Virginia Duals, Big Ten Championships, NCAA National Wrestling Championships, and the National Open, Freestyle, Greco-Roman and Women's tournament. There are also results

from the University Nationals, Las Vegas Freestyle, and the Las Vegas Greco-Roman Senior National Open tournaments. The site has a schedule of upcoming tournaments as well. You can read up on proper weight management and read profiles about Olympic wrestlers.

Gene LeBell is one of the most famous wrestlers and submission experts in the world. A few years ago he founded the World Grappling Federation, which has a website at **[www.grapplersweb.com](http://www.grapplersweb.com)**. Through this organization, LeBell has assembled a group of instructors that are among the best in the world. They include Gokor Chivichian; BJJ, Value Tudo and EFC Champion Allan Goes; Maurice Smith, Kickboxing World Champion and Champion of UFC and EFC; and Oleg Taktarov, Sambo expert and UFC Champion. Through this website, you can find out about seminars, training vacations, and videos offered by instructors of the Federation.

An exotic form of wrestling practiced by the vikings in Northern Europe is known as "Glima." It is the national sport of Iceland and is practiced to some extent in Denmark and Sweden. In a Glima match, each wrestler tries to bring the other down, and the match ends when one of the wrestlers falls down. You can read more about Glima at **[www.diku.dk/students/novice/glima2.html](http://www.diku.dk/students/novice/glima2.html)**.

When the late Bruce Lee was developing his approach to the martial arts, he experimented with various grappling techniques, including wrestling, and incorporated them into his art. His student, Larry Hartsell, has continued to refine the grappling aspects of jeetkunedo (JKD) and has become known the world over for his grappling skills and teaching ability. His JKD Grappling Association has a website at **[www.jkdassoc.com](http://www.jkdassoc.com)**. There, you can access Hartsell's biography and information about seminars and training offered. Some of his association representatives

have their own websites as well, which promote Hartsell's approach to grappling within the JKD framework. One of these can be found at [www.tc.umn.edu/~hylan003](http://www.tc.umn.edu/~hylan003), which features a biography and interview of Hartsell, a section for training and seminar information, and a merchandise catalog.

### **Shootwrestling**

Shootwrestling, also known as shooto and shootfighting, is a relatively new sport that combines Muay Thai kickboxing with submissions. It has become more popular as an art that emphasizes stand-up striking skills along with grappling and ground fighting ability.

The articles entitled, "What is Shootfighting--Hybrid Sport Combining Muay Thai and Submissions or Jujutsu," can be found at [www.shootfighting.com](http://www.shootfighting.com). As the title suggests, the article explains the major components of the art. Paul Herzog has written a history of shootfighting, which is at [members.icanect.net/~gus/gus2.html](http://members.icanect.net/~gus/gus2.html). The article goes into the rough and somewhat controversial beginnings of the art. That same page contains a brief history written by Yoshiaki Fujikawa, and a discussion of shootfighting rules and regulations.

At [members.icanect.net/~gus/gus3.html](http://members.icanect.net/~gus/gus3.html), you can access a page on shootfighting techniques, which contain photographs with explanations. From this page, you can also access information on training tapes, seminars, and an article by Gus Parera on adding shootfighting to your arsenal. The same article by Parera can also be found at [www.mindspring.com/~gus\\_p](http://www.mindspring.com/~gus_p), as well as in Jim's Shootfighting Home Page, at [fox.nstn.ca/~jdeleski/shoot.html](http://fox.nstn.ca/~jdeleski/shoot.html). Jim's page includes information on the history of the art, shootfighting rules, and schools.

Several organizations that promote shootwrestling in the competitive arena also have websites. The official website of the International Shootfighting Federation, at **[www.2shoot.com](http://www.2shoot.com)**, contains information about the history of the style, seminars, pictures, equipment, videos, schools and events. Stone Cold Productions has a website promoting a Shootfighting Tournament, which is sanctioned by the B.C. Kickboxing Association. The website can be found at **[www.stonecold.com/shootfight.html](http://www.stonecold.com/shootfight.html)**.

The United Shootfighting Federation (USWF), a group based in Texas, has a website at **[www.geocities.com/Colosseum/9836/uswf.html](http://www.geocities.com/Colosseum/9836/uswf.html)**. The site includes pictures of fighters, information about their upcoming events, tapes of previous fights, and results of those fights.

### **Sambo**

The Internet also contains websites devoted to sambo, also known as sombo, a form of wrestling developed in Russia. An article by Scott Sannon entitled, "Russian Sambo: The Answer to Brazilian Jiu-Jitsu," can be found at **[www.newfullcontact.com/int\\_art/artwk8.htm](http://www.newfullcontact.com/int_art/artwk8.htm)**. The piece compares sambo to BJJ and discusses some of the advantages of sambo as an alternative to that style. The Martial Arts Net also has a brief description of sambo, as well as links to various sites related to that art, at **[www.martialarts.net/styles/sambo.asp](http://www.martialarts.net/styles/sambo.asp)**.

If you are interested in a book that covers sambo, access **[www.redrose.net/amerross/manual.html](http://www.redrose.net/amerross/manual.html)**. This provides information and a book review about the "Russian Style Hand-to-Hand Combat: ROSS Field Manual," by General Alexander I. Retuinskih. According to the

website, this is a manual of the elite combat specialist subdivision of the Russian Special Forces. It is the only manual in the world on the Russian martial art of Spetsnaz Combat Sambo, which has only recently been made available to the public in the English language.

The All Russian Martial Art Federation, at **[www.ross.ru](http://www.ross.ru)**, carries information about Russian martial arts, including sambo. The website has news, materials and training that you can view. The American Academy for Russian Martial Art and Combat Skills in Pennsylvania promotes traditional Russian sambo wrestling sportsmanship. You can access that academy's website at **[www.desupernet.net/amerross](http://www.desupernet.net/amerross)**.

The Russian Federation of Russian Martial Art - American Annex - Georgia, has a website at **[users.desupernet.com/karamazov](http://users.desupernet.com/karamazov)**. The site includes information about the officially sanctioned American Academy for Russian Martial Art and Combat Skill, which teaches sambo as part of the training system.

### **No Holds Barred/Limited Rules Tournaments**

A major reason that the grappling arts have become so popular is because of their demonstrated effectiveness in NHB and Limited Rules tournaments. A cursory glance at the chat rooms reveals that such tournaments and those who compete in them are a major subject of discussion. The Internet has a wide variety of sites dedicated to these tournaments and some of their better known participants.

The official UFC homepage is located at **[www.seg.com/ufc](http://www.seg.com/ufc)**. The UFC, of course, was one of the first NHB events that contributed to the grappling craze and helped make GJJ a household name in the martial arts community. From the UFC homepage, one can read about upcoming UFC events and keep up-to-date on last minute

information. Fans can access the UFCLIVE website to view UFC events "live" on the Internet. Photographs and results from past UFCs are available to be viewed, as well as a list of past UFC fighters, their records, and their styles. The "UFC Highlight Center" is where fans can access previews, video clips and interviews.

The "House of Pain", at **h-pain.com**, carries plenty of information for the NHB enthusiast. It has an official UFC Highlight and Preview Center. It also carries daily NHB news and lists rankings of various fighters. The "Features" section has fight results, video clips, photographs and interviews. There is an NHB chat forum for those who want to express their thoughts on NHB-related topics. Also provided is information on grappling schools, and you can order merchandise, videos, and a CD-Rom online.

Information about the Party Slam and Texas Vale Tudo submission competitions can be accessed at **www.defend.net/party.htm**. The tournaments have both a professional division, for those with at least one year of grappling experience, and a beginner division, for those with less than a year. You can access the results of previous Party Slam and Vale Tudo events, as well as order videotapes of the Party Slam.

Fans can read about past and upcoming fights in the Extreme Challenge (EC) competitions at their website, located at **www.extremechallenge.com**. Results of previous EC fights are listed, as well as rankings of fighters in various EC events. You can read about the rules governing the competitions and a history of the EC. The site even has information on how you can become a fighter in EC.

Tennessee's first NHB event, Music City Massacre, is an example of what is featured on the IFC Homepage at

**www.fighting.com/mcm.htm.** The Tennessee Boxing Commission sanctioned this historical event. It was distinct in that it featured women's grappling competitions, which included a Women's Middleweight Championship.

The International Vale Tudo Championship (IVC) has a website at **www.vale tudo.com.br/toc.htm**. There you can access results of the latest IVC event and read up-to-date news. The site has a listing of the IVC rules and ranking of competitors. You can also find information about IVC products.

Fight World, at **www.fightingtalk.com**, claims to be the biggest NHB site on the world wide web. This website carries plenty of items to keep even the most enthusiastic fan occupied. From the homepage, you can click on information about fighters, read up on news and frequently asked questions. You can also download pictures, dig into archival material, and participate in surveys. You can download and watch videos of fighters such as Tom Erickson, Frank Shamrock, Vitor Belfort, Mark Kerr, Rickson Gracie and Maurice Smith.

The Tap Out Crew has a site at **www.tapout.com**. This site allows you to subscribe to a mailing list which directs messages to your e-mail address. You can also access an online international newsletter, "Kickboxing Ring Report," which covers kickboxing, Muay Thai, full-contact and more.

The Neutral Grounds Submission Tournament has a website at **www.southbayads.com/neutralgrounds.html**. The site includes information on tournaments, videos, rules and prizes. You can also look at a photo gallery and information about current tournament champions. The tournament includes both singles and team challenges.

Halfheads NHB Fighting Page has information on the UFC, NHB news, results of past NHB events, a tape list, and a photo gallery. The site can be accessed at **[www.geocities.com/Colosseum/9836/branchpg.html](http://www.geocities.com/Colosseum/9836/branchpg.html)**. The Sport of NHB Fighting is a site produced by David Roy, a BJJ student of Renzo Gracie. His site highlights a grappling technique of the week and has a collection of previously posted techniques. You can access his website at **[www.submissionfighting.com](http://www.submissionfighting.com)**

For those who cannot get enough of their favorite NHB fighters, there are numerous web pages devoted to these hearty competitors. The aforementioned House of Pain website carries web pages for a number of them. David "Tank" Abbot, a veteran UFC fighter and one of the most colorful, has an official website at **[www.h-pain.com/tank](http://www.h-pain.com/tank)**. You can read highlights of Abbot's fights, read an interview with him or listen to an audio interview. There are also photographs of Abbot that you can download and view.

Mark Coleman, a participant in numerous UFCs, has an official website at **[www.markcoleman.com](http://www.markcoleman.com)**, called "Hammer House." The site carries a "Live Chat" and "Message Board" section. You can read up about Coleman's statistics and view a question and answer session featuring him. There is also information about his personal workout.

Kimo is a competitor who fought Royce Gracie in UFC III. Although he lost the fight, the physical exchange between Kimo and Gracie forced him from proceeding through the remainder of the competition. He has a website at **[www.kimomana.com](http://www.kimomana.com)**. Kimo, who is a born-again Christian and a humble, spiritual man, tries to be a role model for kids. Among other things, he sits on the Board of MAD MAC Corporation, a non-profit group that helps kids make positive life choices and to stay away from gangs, drugs, and other anti-social activities.

Gokor Chivichyan is a two-time World Sambo Champion and three-time European Sambo Champion who has taught many UFC, EFC and other NHB fighters. His website, at **[www.gokor.com](http://www.gokor.com)**, provides information on private classes and seminars that he offers through Gene LeBell's World Grappling Federation in Los Angeles, California. The site also includes his biography and a chat page where you can e-mail him directly.

Fabio Gurgel, a UFC and Vale Tudo Champion, has a website at **[www.fabiogurgel.com.br](http://www.fabiogurgel.com.br)**, which you can look at in English or Portuguese. The website provides information on his six academies, including his own in Sao Paulo, Brazil, that make up his alliance.

Frank Shamrock, a UFC Middleweight Champion, has a website at **[www.frankshamrockusa.com](http://www.frankshamrockusa.com)**. The site carries his biography, newsletter, and profile of individuals who trained him. One section, called "Pro-Active Fitness," has information on nutrition, cardiovascular fitness, diet recipes, and fitness tips. The site also promotes Shamrock's school, the Universal Submission Academy. You can access information about classes, video clips and techniques, and merchandise. In addition, there is information about tryouts for his Team USA group. You can also read an article on the history of mixed-martial arts fighting and a brief explanation of his submission fighting style.

### **Chat Groups**

One of the advantages of the Internet is that it allows people from all over the world to exchange messages with each other on almost any topic imaginable. There are several chat groups devoted to discussing grappling that are worth checking out. The Brazilian Jiu-jitsu Discussion Forum is located at **[www.defend.net](http://www.defend.net)**.

A wide variety of topics are discussed, although they tend to focus on NHB tournaments and the relative strengths and weaknesses of the various competitors. All kinds of rumors and speculation can be found as to whether a certain competitor will fight another, who would win in a particular match-up, etc. Prospective BJJ students looking for schools or instructors in their area can also post an inquiry.

### **Honorable Mention**

Modern Gladiator Productions is an organization that promotes martial arts by hosting seminars with UFC, Pancrase, and K-1 champions. Other services include designing and maintaining web sites for martial arts schools and fighters while promoting and producing martial arts tournaments in the Los Angeles area. The Modern Gladiator web site is the home of the Modern Gladiator Fight Site Award, an award given by the Modern Gladiator staff to outstanding web sites that promote the martial arts. This informative web site must be visited, not only for its own merits, but also for its links to some of the most entertaining and informative sites related to grappling. Hosted by Henry Priest, at **[www.poboxes.com/moderngladiator](http://www.poboxes.com/moderngladiator)**

Marco Lala, an accomplished martial arts instructor and author, guides and provides information about martial arts videos and books focused on grappling. An accomplished grappler and martial arts leader, Lala maintains a focus on grappling in addition to the striking and kicking arts. He can be contacted by visiting **[www.fightingsecrets.com](http://www.fightingsecrets.com)**

Other grappling-related web sites that merit acknowledgement are **[www.combatwrestling.com](http://www.combatwrestling.com)**, **[www.wkshowdown.com](http://www.wkshowdown.com)** and **[www.grapplers.com](http://www.grapplers.com)**. All three of these web sites are professionally maintained and recommended for bookmarking! You will definitely be updated with tournaments, events and grappling happenings.

## ***Submission Wrestling®***

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If you are looking for NHB events and submission fighting tournaments, look no further. Guided by Guy Hinton, promoter, matchmaker and director of Fearless Freestyle Fighting (FFF), he keeps fighting fans up-to-date via the FFF homepage at **[www.FearlessFighting.com](http://www.FearlessFighting.com)**

In addition to promoting these special events, Mr. Hinton manages amateur fighters. *May the clouds of wonder separate, and bless you with the gift of knowledge ...*

### **World Submission Wrestling®, Inc.**

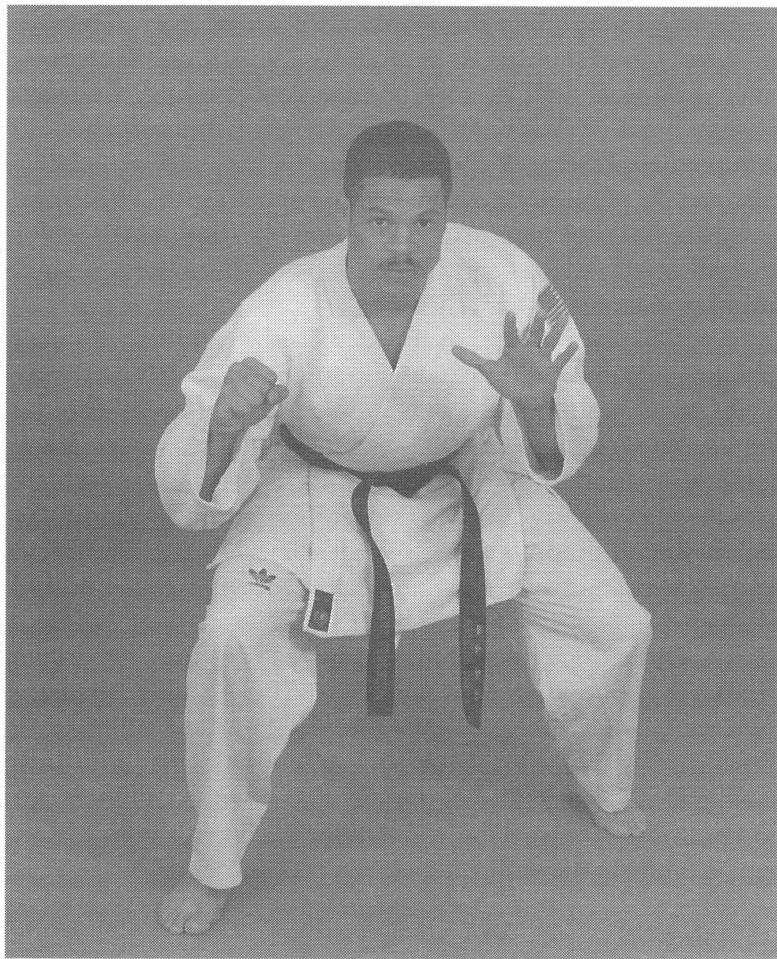
You may think this book has covered everything we have for you in the way of submission wrestling®. However, since a book is only as current as its last printing, you may want to check out our website for the latest in tournaments and seminar-workshops, as well as our weekly news updates, current competition rules and referee and coach certification schedule. You can also view our on-line catalog for instructional videos, uniforms, books, shoes and related training gear.

This website is nonbiased and features technical advice on training and skill development that can benefit any style of grappling. It puts you in touch with official representatives and instructors in your area who teach authentic submission wrestling®. Lastly, this website provides progressive articles on grappling and periodically features such grapplers as Royce Gracie, Frank Shamrock, Dan Severn and other notable and accomplished martial artists.

Operating under the auspices of the American Freestyle Grappling Association (AFGA), the primary purpose of this site is to promote the sport of submission wrestling® within the grappling community, and help establish it as a safe, legitimate and organized sport for competition. The official website for this exciting new sport can be found at **[www.SubmissionWrestling.com](http://www.SubmissionWrestling.com)**

### **Conclusion**

A world of grappling-related information avails itself on the Internet. The number of websites can be at times, quite overwhelming-yet invaluable. It is my hope that this guide helps you on your journey through the information superhighway. Have a safe trip!



*Robert Ferguson*

## About The Author

Robert Ferguson is the founder and director of both the Rape Awareness and Prevention Organization - International and American Freestyle Grappling Association (AFGA). He is a world leader and authority on rape and assault prevention and self-defense, and recognized as an expert on grappling and accredited with pioneering the sport of submission wrestling® for which he owns the registered service mark

Ferguson has written dozens of articles on martial arts and self-defense and has been a columnist for *Inside Taekwondo* and *Full Contact* magazines. He also published a national newspaper, *Martial Arts Gazette*, for a period of four years in which he hobnobbed and acquired an in-depth knowledge and insight from many of the world's most elite martial artists. He has been featured in both foreign and domestic magazines such as *Black Belt*, *Inside Karate* and *Taekwondo Times*, and has appeared on *Geraldo*, CBS, ABC, NBC and A&E.

A winner and formidable opponent of every martial sport he has entered, his most recognizable accomplishments were winning two Armed Forces Taekwondo Championships and the Extreme Challenge XVII feature bout. Ferguson also served as a judge for the Ultimate Fighting Championships (UFC) IX. Currently retired, Ferguson ended his competition in no-holds-barred fighting undefeated.

Highly regarded in the martial arts community, he has been inducted into the World Martial Arts Hall of Fame, International Martial Arts Hall of Fame, African American Martial Arts Hall of Fame and the Martial Arts Gallery of Fame. One of few martial artists to be honored by four widely known organizations, Ferguson remains humble and eager to share his findings and skills with all whom he encounters. He is also anxious and willing to learn from what others have to offer.

Ferguson has received black belts in seven different martial arts. He is also highly skilled in boxing, folkstyle wrestling and Filipino stick fighting. Equally accomplished as a coach and trainer of national and international athletes who compete in grappling, wrestling, taekwondo and mixed martial arts competitions, Ferguson's primary focus is on developing the sport of submission wrestling.®

In addition to his professional martial arts and journalistic career, Ferguson has been honored for his community service and efforts to diminish violence committed against women and children. The Governor of California, Pete Wilson, and President George Bush have recognized him for his efforts in the field of rape and assault prevention. He also received many noteworthy accolades while serving in the United States Marine Corps: Navy Achievement Medal, Humanitarian Certificate of Commendation and Military Athlete of the Year Award.

Ferguson continues to operate a martial arts school in Port Hueneme, California for which he teaches kickboxing and submission wrestling.® He also coaches varsity wrestling at the Channel Islands High School in Oxnard, California. In addition to his local activities, Ferguson maintains a column on mixed martial arts with *Karate/KungFu Illustrated* magazine and contributes regularly to other martial arts publications.

Robert Ferguson is the author of both *A Guide to Rape Awareness and Prevention* and *Submission Wrestling:® The Martial Arts Guide to Grappling!*

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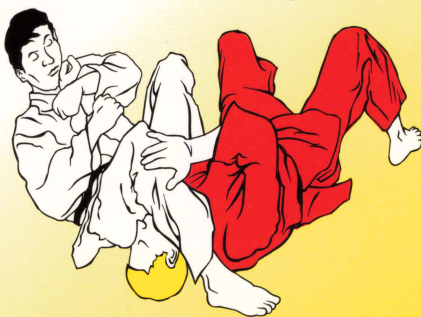
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